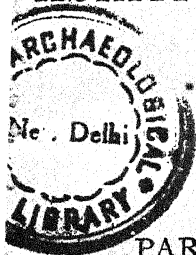


# JOURNAL

OF THE

## ASIATIC SOCIETY OF BENGAL.



VOL. L.

PART I. (HISTORY, ANTIQUITIES, &c.)

(Nos. I. to IV.—1881: with 19 Plates.)

EDITED BY

THE PHILOLOGICAL SECRETARY.

24774

"It will flourish, if naturalists, chemists, antiquaries, philologers, and men of science in different parts of *Asia* will commit their observations to writing, and send them to the Asiatic Society at Calcutta. It will languish, if such communications shall be long intermitted; and it will die away, if they shall entirely cease." SIR WM. JONES.

891.05  
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CALCUTTA:

PRINTED BY J. W. THOMAS, AT THE BAPTIST MISSION PRESS,

AND PUBLISHED BY THE

ASIATIC SOCIETY, 57, PARK STREET.

1881

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P. P.

# JOURNAL

OF THE

## ASIATIC SOCIETY OF BENGAL.

Part I.—HISTORY, LITERATURE, &c.

No. I.—1882.

*Contributions on the Religion, History &c. of Tibet.—By BABOO SARAT  
CHANDRA DÁS, Deputy Inspector of Schools, Darjiling.*

(Continued from Vol. L, p. 251.)

### IV.—RISE AND PROGRESS OF BUDDHISM IN TIBET.<sup>1</sup>

#### CHAPTER I.

Hail to that all-yielding gem, the prince of power, the holy religion of Buddha that came from the precious country of Aryāvarta! By the kindness and generous acts of pious princes, learned Pandits and Lochavas,<sup>2</sup> it was brought to this snow-girt country of Tibet. Let its brightness enlighten all hearts and the copious shower of its blessings and usefulness ever excite wonder! Be it adored, being placed on the top of the banner of faith!

The Buddhism of Tibet is divided into two main periods:

1. Ņa-dar or Earlier Buddhism.
2. Chhyi-dar or Later Buddhism.

#### 1. EARLIER BUDDHISM.

During the reigns of twenty six generations of kings, counted from Ņa-thi-tsanpo the first of the Tibetan kings to Namri-sroñ-tsan, Buddhism was unknown in Tibet. During the reign of Lha-tho-thori-ñan-shal, who was well known as an incarnation of Samanta Bhadra, there fell on the top of

<sup>1</sup> A literal translation of the 1st part of the 2nd book of Dub-thaḥ śelkyi Mólón. See Vol. L, p. 187, note 1.

<sup>2</sup> Tibetan scholars who were versed in the Sanskrit language were called Lochhava or Lochava.

the king's palace, from heaven, several volumes called Pañ-Koñ-Chhyag-gya.<sup>3</sup> The meanings of their contents being unknown, they were adored under the name of "Ñan-po-saṅ-wa." This was the nucleus of Buddhism in Tibet. The king learned in a vision that their contents should be known in the fifth generation. Accordingly, during the reign of Sroñ-tsan-gampo<sup>4</sup> the reputed incarnation of Chenréssig,<sup>5</sup> the minister Thon-mi-Sambhoṭa visited India to study the various sciences and Buddhism. He became well versed in the classical sciences of the Indians. After his return to Tibet, he framed the Wuchan,<sup>6</sup> or "characters provided with heads," of the Tibetans after the model of the Nāgarī, and the Wumé<sup>7</sup> characters after the *Wurtu*<sup>8</sup> letters, and thereby founded the alphabetic system of the Tibetans. Sroñ-tsan-gampo brought the image of Akshobhya<sup>9</sup> from Nepāl and that of Śákya Muni from China, which were the first Buddhist images in Tibet. In order to accommodate these upholders of Tibet, he erected the great Temple called Rasa-thul-nañ-kitsug-lakhañ.<sup>10</sup> He engaged Thon-mi Sambhoṭa and his colleagues to translate Sanskrit Buddhist works into Tibetan, writing them in the newly formed alphabet. Saṅgye-phalpo-chhe<sup>11</sup> and other books were the first translations which formed the germ of Tibetan Buddhism.

During the reign of Thi-sroñ-de-tsan<sup>12</sup> who was celebrated as an emanation of Manju-Ghosha,<sup>13</sup> the great sage Śánta Rakshita and Pandit Padma Sambhava and several other Indian Buddhists and philosophers were invited to Tibet.<sup>14</sup> Among the first seven monks, Vairochana<sup>15</sup> was the chief. Originating from them, the ancient Tibetan Clergy of the "orange raiment" began to multiply. Then, there sprung up a host of Lochavas—those versed in two or more languages—among whom were Lui-waño,<sup>16</sup> Sagor Vairochana,<sup>17</sup>

<sup>3</sup> *ḍPañ-skóñ-phyag brgya.*

<sup>4</sup> *Sroñ-btsan-sGampo.*

<sup>5</sup> That is, the Bodhisattva Avalokiteśvara.

<sup>6</sup> Also called Go-chan (*ḍVu-chan*) or characters provided with *mātras* or heads.

<sup>7</sup> Written *ḍVu-méd* and pronounced as Wumé, a kind of letters which have no *mātras* or heads.

<sup>8</sup> Wurtu is probably the language of the people of Kafiristan and Bactria.

<sup>9</sup> One of the Panchajāti Buddhas.

<sup>10</sup> *Rasa-lphrul-snañ-gi-gtsug-lag-khañ.* From that date his capital was founded by the name Lhasa or the "land of God." Sanskrit Kutágara is the same as Tibetan Tsug-la-khañ. See Vol. I, p. 221, note 33.

<sup>11</sup> *Saṅs-rgyas-phalpo-chhe.*

<sup>12</sup> *Khri-sroñ-de-btsan.*

<sup>13</sup> The God of Learning and Wisdom.

<sup>14</sup> Under them the first Tibetan Clergy was formed.

<sup>15</sup> Also written Vairotsana.

<sup>16</sup> *ḍKhor-klu hi-ḍVañ-po.*

<sup>17</sup> *Sa-gor-Vairo-tsana.*

Rinchhen-chhog,<sup>18</sup> Yeśe Wañpo,<sup>19</sup> Kachog shañ,<sup>20</sup> &c., who translated the Sūtras, Tantras and meditative sciences from Sanskrit into the Tibetan language. S'ánta Rakshita undertook the charge of explaining to his pupils the sacred literature, from the Dulva (Vinaya) to the Mádhyamika philosophy. Padma Sambhava and his colleagues taught the Tantras to a few intelligent pupils, which enabled a few pious persons to obtain sainthood. Then a Chinese sage named Hwashañ-Maháyána came to Tibet to preach a strange form of sophistry. He held that the pursuit of *evil* as well as of *good* binds men equally to a course of recurring existence, and therefore affords no means of emancipation. In illustration of this theory he observed—"your condition remains all the same whether you are bound by an iron or a golden chain; you are not liberated". Wherefore if the mind can be purged of all thoughts, deliverance from recurring existence is secured. The doctrine which he thus promulgated was accepted by all Tibet; and for a time the Darśana and doctrines of the former Indian Pandits such as S'ánta Rakshita were displaced. For he vanquished all in disputation by his powerful logic. The followers of S'ánta Rakshita and other Indian philosophers diminished in number. In order to refute the philosophy of Hwashañ, king Thi-sroñ-de-tsan invited Kamalaśíla, one of the most learned Indian sages of that age. Hwashañ was defeated in disputation, and his fallacies were exposed by Kamalaśíla who wrote three series of books on meditative science and thus re-established the Indian school, its ritual and philosophy.

During the reign of Ralpachan, Pandit Jina Mitra and many other learned sages were invited, who, having translated many Buddhist works into the vernacular language, arranged them so as to be accessible to the general reader. Both S'ánta Rakshita, and Kamala S'íla belonged to the Svatantra-mádhyamika school. Thi-sroñ-de-tsan who was a devout follower of S'ánta Rakshita, prohibited his subjects by royal proclamation from following Hwashañ's theories under penalty of death. He commanded all to follow the Mádhyamika school. Although certain Indian Pandits of the Yogáchárya school had visited Tibet, yet they failed to displace the anciently propagated Svatantra school, which prevailed in Tibet till the accession of Lañdarma to the monarchy of Tibet, when the last vestige of Buddhism disappeared from Tibet. The Buddhists of the earlier period or Ña-dar followed S'ánta Rakshita and Kamala S'íla, *i. e.*, the Mádhyamika Svatantra.

## 2. LATER BUDDHISM.

At the time when Lañdarma was actively prosecuting the destruction of Buddhism in Tibet, three saintly recluses from Pal-chhen-chhu-vo-ri

<sup>18</sup> Achárya Rin-chhen-mChhog.

<sup>19</sup> Yeśes-ñVañ-po.

<sup>20</sup> Ka-Chog-shañ.

fled towards the Amdo country, where they became pupils of the abbot Lama Góñ-pa-rab-sal.<sup>21</sup> They were followed by ten other Tibetans headed by Lume-tshul-thim who took the vows of monkhood and were admitted as pupils of the same High priest. After the death of Lañdarma, they all returned to Tibet to their respective monasteries and estates, and increased the number of monks. Thus from the country of Amdo the dying flame of Buddhism was rekindled. Henceforth, Buddhism commenced to spread again, and all quarters of U' and Tsañ were refilled with many classes of congregated Lamas, who actively engaged in the teaching of Buddhism. For this result the inhabitants of the snowy country (Himavat) are indebted to the two Amdo Lamas Góñ-pa-rab-sal and Lume-tshul-thim. During the reign of Lha-Lamā, Yeše-hod the celebrated Lochava-Rinchhen-Ssañpo visited India to study the sacred literature and philosophy of the Indian Buddhists. After acquiring great proficiency in those subjects he returned to Tibet and translated many Sútra and Tantra works. He thus established himself as a great teacher of Buddhism.

*(Revival of Buddhism by the Lamas of upper Tibet and Ladak called sTod-Latuk.)*

A goatherd named Kargyal, under inspiration from a certain Nága of the same name, preached a strange religion (a form of Bonism) which was inimical to Buddhism. Rinchhen Ssañpo overcame him, and also suppressed some of the Tántriks who were in the habit of abusing the Tántrik ritual by committing obscenities under the garb of religion. Thus by purifying the sacred religion, he gained the sincere love and confidence of the dwellers on the snowy mountains. Lochava Shon-nu-pal of Gos remarked that it was owing to the exertions of this great scholar that pure Tántrikism became more diffused in the later than in the earlier period. Towards the end of his life he betook himself to asceticism and, having attained to saintliness, he entered the abodes of the gods. This great Lochava belonged to the Prasanga Mádhyaṃika school.

The same prince Lha-Lama invited Pandit Dharma Pála with three of his principal disciples named Siddhapála, Guṇapála, and Prajñā Pála, from the eastern quarter of India. From these, Gyal-wai-śerab of Shañ Shuñ took the vows of monkhood and afterwards went to Palpa in Nepál to learn Vinaya and philosophy from the Hīnayāna sage named Pretaka. His spiritual descendants, named Paljor-śerab Chyañ-čhub-seṅgé &c., were known by the name of Tod-dulva or the up-country followers of the Vinaya.

During the reign of king Lhade the illustrious Kashmirian Pandit S'ákya S'ri was invited, who by translating many of the Sútras and S'ástras greatly promoted the diffusion of Buddhism. The ritual vow intro-

<sup>21</sup> Góñ-pa-rab-gSal.

duced by him was called Panchhen Domgyun. In the same manner that introduced by Lachhen of Amdo was called Lachhen Domgyun. By persecution the enemies of Buddhism had only succeeded in putting down the external observances and ritual of the clergy, while the real Dharma and moral discipline continued to be secretly practised under adverse circumstances. The basis of Buddha Dharma being Vinaya or moral discipline, the system of Dom-gyun is only necessary as an external observance.

### 3. GROWTH OF VARIOUS DOGMATIC SCHOOLS.

Thus by the mercy of the victor (Jina) and his spiritual sons (Bodhisattvas), by the kindness of Dharma Rájas and Paṇḍitas and Lochavas, and by the moral merits of the people in the Himavat country, the Buddhist religion progressed more and more, so as to branch out into numerous different sects as the result of its extraordinary growth. These, like the eighteen divisions of the Vaibhāshika school of ancient India, were designated after the names of their respective teachers and places of origin. Some of the Tibetan Lamas who had derived their religious knowledge from Indian Pandits, feeling great veneration for the theories themselves, named their respective sects after them. They did not follow the Indian patriarchs in their nomenclature, for all the Indian Buddhist schools were designated after the general sense of their philosophies. For instance: the Sakya-pa, Jonañ-pa, Shañ-pa and Diguñ-pa sects of Tibet were designated after the names of the localities where they were taught and originated: the Karmapa and Bulúg-pa sects, after the names of their respective teachers: the Kaḥdampa, Dsógchhen-pa, Chhyag-chhen-pa, and Shi-chye-pa sects after their respective rituals or external *Kriyá*.

All the various Buddhist sects of Tibet are classed under two schools:

(1) The Ancient school.

(2) The Gelug-pa or Reformed school.

The ancient school includes seven sects, *viz.*, Ñiñ-ma-pa, Kaḥdampa, Kaḥ-gyu-pa, Shi-chye-pa, Sakyapa, Jonañpa and Ñi-tshe-pa.<sup>22</sup>

In the ancient school there are two general divisions. The earlier Ñiñma-pa and the later Ñiñmapa called Sarmapa. It has been asserted by Tibetan historians and philosophers that the difference between the earlier Ñiñ-mapa and the Sarmapa exists in the Tantras. In the Sūtras there is no doctrinal difference. In the earlier and later periods of Buddhism there were certain dogmatic differences in the Sūtras, which justified the distinction. All the Tantras that were translated into Tibetan prior to Pandit Smṛiti's advent, are designated by the name of

<sup>22</sup> (1) Ñiñ-ma-pa, (2) bKaḥ-gdams-pa, (3) bKaḥ-brGyud-pa, (4) Shi-byed-pa, (5) Sa-skyapa, (6) Jonañ-pa, (7) Ñi-tshe-pa.

Saṅ-ñag Ñīnma,<sup>23</sup> and those that were translated by Rinchhen-Ssaṅ-po and other later writers are known by the name of Saṅ-ñag-Sarma.<sup>24</sup> But although this distinction of Ñīnma and Sarma Tantras is recognized by many authors, yet there exist some irregularities in the application of the terms. For instance the Manjuśrī-mūla Tantras which were translated during the reign of king Thi-sroṅ are also accepted as Sarma Tantras. In the face of such irregularities Rinchhen Ssaṅpo has been universally admitted as the founder of the Sarma Tantras. Dogmi Gos and Marpa Lochava are credited as Sarma teachers. The first revival of Buddhism after the death of Laṅdarma, known as the Later period, commenced with Loton-dorje Waṅ chhyug when Thi-Tashi-tseg-pa, son of Pal-khor-tsan, ruled the kingdom of Rulag. His three sons Pal-de, Ḥod-de, and Kyi-de requested Loton to send two learned Lamas who could revive the Buddhist religion in Tibet. Accordingly S'ākya Shon-nu and Yeše-tsondu were sent, who re-established the clerical congregation in Tibet. Again that great sage, in consultation with those princes, sent Dogmi and Tag-Lochava to India to study Dulva, S'er-chhyin<sup>25</sup> and Tantras which are respectively the basis, essence and pith of Buddhism. Tág Lochava, having devoted his time chiefly to pilgrimage, failed to become a learned teacher, but Dogmi succeeded in his mission and became a great scholar of Buddhism. He introduced the system of Tantras called Mātri Tantras and thereby diffused the teaching of Buddhism. Lochava Rinchhen-Ssaṅpo elucidated Prajñā, Páramitá, Mātri and Pitri Tantras and above all made the Yoga Tantras accessible to the Tibetans. Gos had introduced the Samāja Guhya and spread the system of Nágájuna. The great Tantrik sage Marpa taught the Guhya Samāja according to Pitri Tantras, the ritual of Mahámáyá according to Mātri Tantras, the ritual of Vajraharsha and Sambhara. By imparting instructions in several kinds of mysticism, he filled Tibet with learned men. These great Lochavas having charged themselves with these works, Tántrik Buddhism opened a new era in the religious history of Tibet, known as the Sarma system of the later period or Sarmatanpa or Gyu, the same as Navya Tantra.

## CHAPTER II.

### RISE AND PROGRESS OF ÑÍNMAPA SCHOOL.

In the beginning king Sroṅ-tsan-gampo, himself a professor of Buddhism, taught his people the series of scriptures known as "Kyerim" and "Dsog-rim" delivered by Chenressig. All Tibet paid homage and prayed to that merciful Bodhisatva for protection. Sroṅ-tsan, in whom was an emanation of Chenressig's spirit, first taught the six mystic syllable-

<sup>23</sup> gSaṅ-ñag-ñīn-ma.

<sup>24</sup> gSaṅ-ñag-gSarma.

<sup>25</sup> Prajñā-páramitá.

bles, "Om-mani-padme-hum," and their significations and recital. He invited the Indian teacher Kusara, S'ankara Bráhmaṇa, the Nepalese Pandit S'ilamanju and others who, having translated many Tantras, first taught the Tibetans the first principles of Buddhism. The accounts of the first introduction of Buddhism and a few Tantric works were discovered within a stone pillar called Ka-khol-ma, in which Sroñ-tsan-gampo had hid them for the use and benefit of posterity.

In the fifth generation from Sroñ-tsan the illustrious king Thi-sroñ invited the great Indian Pandit S'ánta Rakshita who introduced the observance of the "ten virtues"<sup>26</sup> and Dharma which teaches the real state of the eighteen physical and corporal regions with the eight prohibitions<sup>27</sup> such as killing, the taking of what is not given, the commission of foul actions, lying, drinking, dancing and singing, and sitting on lofty seats. When the mighty local gods and genii<sup>28</sup> who delight in sin found that men were prone to virtue, they became enraged, and one of the most wrathful among them named Ñen<sup>29</sup>-chhen-thañ hurled a thunderbolt on the Marpori<sup>30</sup> hill. Another frightful demi-god named Yar-lha-shanpo cast down the palace of Phañ-thañ of Yarluñ. The twelve female spirits called "Tanma" spread plagues and murrain all over the country. Under such circumstances thinking it urgently necessary, first of all to overcome these evil spirits and goblins, to ensure the safety of Buddhism, S'ánta Rakshita requested the king to invite Padma Sambhava the great Tántrik

- <sup>26</sup> (1.) Not to commit murder.
- (2.) " theft.
- (3.) " adultery.
- (4.) Not to utter lies.
- (5.) Not to speak evil nor utter abusive language.
- (6.) Not to talk nonsense.
- (7.) Not to slander.
- (8.) Not to be covetous.
- (9.) Not to think on injury.
- (10.) Not to be averse to truth.

- |                                   |   |            |
|-----------------------------------|---|------------|
| <sup>27</sup> (1.) Dorje-Khadoma. | } | Demons.    |
| (2.) Dorje-Yama-choñ.             |   |            |
| (3.) Dorje-Kuntu-Ssañ-mo.         |   |            |
| (4.) Dorje-Kik-je-tsono.          |   |            |
| (5.) Dorje-Áka netra.             | } | Yakshiñís. |
| (6.) Dorje-Pal-yum.               |   |            |
| (7.) Dorje-Luma (Náginí.)         |   |            |
| (8.) Dorje Dagyalma.              |   |            |

The first four are demons and the last four are Yakshiñís. Dorje-means Vajra.

<sup>28</sup> These were probably the Bon-gods.

<sup>29</sup> Bon-Demigod.

<sup>30</sup> The Hill on which Potálá now stands.

of Uddayana. Accordingly the king sent messengers to India to invite that illustrious sage. By his gift of foreknowledge knowing what was required of him, Padma Sambhava had already started for Tibet. The messengers met him on the way. He obliged all the evil and wicked genii and demons to bind themselves under solemn oaths not to work evil nor stand in the way of the pious. Sitting on a cross made of two Dorje,<sup>31</sup> placed on a clear space, he purified a spot on which he built the great Vihāra of *Ssan-yad Miggyur-Lhun-gyi-dubpai-tsugla-khañ* or the shrine of the unchanging, self-grown working. The king together with twenty six of his saintly subjects, by sitting in three kinds of *yoga*, became possessed of wonderful learning and obtained saintly power, perfection, and, finally, emancipation.

The names and the exploits of the twenty six Tibetan Buddhists who obtained sainthood and worked with the king are the following :

- (1.) Nam-kha-ñiñ-po could mount the rays of the sun.
- (2.) Sañgye-yeśe could drive iron bolts into hard rocks.
- (3.) Gyalwa-chhog-yañ, by transforming his head into that of a horse, neighed three times.
- (4.) Kharchhen Chhogyal brought the slain to life.
- (5.) Pal-ki-yeśe turned three sylvan goddesses into his slaves.
- (6.) Pal-ki-Señge made slaves of demons, nymphs, and genii.
- (7.) Vairochana obtained the five divine eyes of knowledge.
- (8.) Ñaḥ-dag-gyalpo obtained Samādhi.
- (9.) Yu-drúñ-Ñiñ-po acquired divine discrimination.
- (10.) Jñāna-kumāra performed miracles.
- (11.) Dorje-Duñ-Jem travelled invisibly like the wind.
- (12.) Yeśe-Ñañ went over to the fairy world travelling through the void space.
- (13.) Sogpu-Lhapal (a Mongol) could catch ferocious wild beasts.
- (14.) Na-nam-yeśe could soar in the sky like a bird.
- (15.) Pal-ki-Wañ-chhyug could kill his enemies by the flourish of his fists.
- (16.) Den-ma-tse-Wañ obtained unfailing memory.
- (17.) Ka-Wa-pal-tseg could tell the hearts of other men.
- (18.) Shu-bu-pal-señ could make water run upwards.
- (19.) Khe-ḥu-chhug-lo could catch a flying bird.
- (20.) Gyal-Wai-Lodoi raised the ghost of the dead and turned the corpse into solid gold.
- (21.) Tenpai-namkha tamed wild yaks of the northern desert.
- (22.) Ḥodan-Wañ-Chhyug dived in water like fish.
- (23.) Ma-thog rin Chhen could crush adamant into powder and eat it as meal.

<sup>31</sup> Vajra.

- (24.) Pal-ki Dorje passed through mountains and rocks.  
 (25.) Lañdod Kon-Chhog could handle thunderbolts and drive them away.  
 (26.) Gyal-Wai-chhañ-chhub could sit cross-legged on empty space.

There also arrived many Indian Pandits among whom Dharma Kīrti, Vimala-mitra, Buddha Guhya, S'ánti Garbha and others were eminent, Dharma Kīrti introduced the Tántrik ritual of Vajra-dhātu-yoga. Vimala-mitra and others taught mysticism based on Buddhist Tantrikism to their trusted pupils. They did not teach the principal works on differential and atomic philosophy, and metaphysics generally, to any but one or two of their favourite pupils. Tantrik principles being very subtle, intricate and holy, their diffusion was very limited.

The translation of some scriptural treatises such as Kun-chye Gyalpo Do-goñ-du, eight series of Gyu-thul, and Dupaido, Vyākaraṇa and Upadeśa were executed by Vairochana, Ma-Ñañ-Nub and other translators after Tantrik interpretation. Padma Sambhava concealed many profound religious treatises underneath rocks, mountains and beds of lakes, for the use of future generations, and afterwards retired towards the south-western quarter called Ña-yab-liñ or the land of genii. From this it will appear that during the reign of Sroñ-tsan-gampo the Tantrik Ñiñ-mapa made only a beginning, but in Thi-sroñ's time spread widely over the country. Padma Sambhava was its greatest teacher, and other teachers were his pupils and followers. Numerous biographies of him are extant, all of which give different accounts of his life. Though the biography of this great teacher is worthy of being treated at large, yet, as numerous historians give different accounts of his life, I refrain from writing about him. Some of the ancient writers state that he resided but for a few months in Tibet, during which time, by the power of his divine knowledge and purity, he subdued the demons and evil spirits of Tibet and founded the monastery of Samyé (Ssan-ya<sup>32</sup>). After the departure of Padma Sambhava a certain Bráhmaṇa impostor having dressed himself in *Urgyan-Sahorma*<sup>33</sup> fashion, came to Tibet to pass for that great teacher and spread the different divergent Ñiñ-mapa theories. This assertion has been rejected by many of the best writers of Tibet who suppose it to be simply a fabrication to scandalise the Ñiñ-mapa sect. There are others who believe that

<sup>32</sup> This is derived from the Chinese word San-yañ meaning the three bodies. The top of the monastic temple was constructed in Chinese style, the middle part in Indian style, and the lowest part in Tibetan style. This temple, in Tibetan, is called Samyé from Sañ-yañ, and is second in sanctity to that of Potálá but first in antiquity.

<sup>33</sup> The fashion of dress anciently in vogue in Uddayana, the tract of country from Gazni to Bactria including a portion of Persia.

the *Ñiṃma* doctrine had its origin in *Guru-chho Wañ*. The kind of costume, now known by the name of *Urgyan-Sahorma*, is said to have been introduced by *Chho Wañ*, who discovered some of *Padma's* works and flourished at a subsequent date and was a *Terton* (discoverer of sacred volumes.)

There are nine principal divisions of the *Ñiṃ-ma* doctrine :—

- |                      |                  |                                   |
|----------------------|------------------|-----------------------------------|
| (1) <i>Ñan-tho</i>   | (4) <i>Kriyá</i> | (7) <i>Kyepa Mahá-yoga</i>        |
| (2) <i>Rañ-gyal</i>  | (5) <i>Upa</i>   | (8) <i>Luñ Anu-yoga</i>           |
| (3) <i>Chyañ-sem</i> | (6) <i>Yoga</i>  | (9) <i>Dsog-chhenpo Atiyoga</i> . |

The first three divisions were delivered by the *Nirmāṇakāya-S'ákya Muni* (Buddha *S'ákya Simha*) and are called the general or common *yānas*.

The second three were delivered by *Sambhogakāya-Vajra Sattva*. They are called the external *Tantra-yānas* or *Báhya tantra-yānas*.

The last three are attributed to *Dharmakāya-samanta Bhadra* or *Kuntu Ssañpo*. They are called the "*Anuttara*" *antara-yāna-traya* (according to the *Ñiṃma* school). *Kuntu Ssañpo* is the great and supreme Buddha, while *Vajradhara* is the Chief Buddha in the *Gelugpa* school. Again *Vajra Sattva* is second in the *Ñiṃma* school, and *S'ákya Simha*, being an incarnate Buddha, holds the third place.

Of the *Báhya* (external) *Tantra S'reni* and *Antara* (internal) *Tantra S'reni*, the external ritual or *Kriyá* tantras were delivered by Buddha *S'ákya Simha* himself. The "*Upa*" or *Karma* tantra and *Yoga* tantras were delivered by Buddha *Vairochana*, one of the five *Pancha Jati* Buddhas. The *Antara* (internal) or *Anuttara* tantras were delivered by *Vajra Dhara* (*Dorje-chhañ*) from his celestial mansion of "*Chho-Juñ-Yañpa*," the spacious mansion of *Dharma-dhatu*.

The *Anuttara yāna* was taught by *Dharmakāya Samanta Bhadra*, (*Kuntu Ssañpo*) in his self-created form of *Sambhoga Kāya*. When seated in one of the purest of *Bodhisattva Bhūmis* at great ease, by his omniscience, he taught incessantly in four times,<sup>34</sup> without error and falling into fallacy.

<sup>34</sup> Day, month, year and Kalpa.

(1.) Every Buddha must possess the five *Jñānas* or divine wisdom called

- (1.) *Chhoki-vyiñ-ki-yeše*.
- (2.) *Meloñ-ta-bui-yeše*.
- (3.) *Ñambar-Ñed-ki-yeše*.
- (4.) *Sosor-togpai-yeše*.
- (5.) *Gya-wa-dupai-yeše*.

These five *Jñānas* being in themselves abstractions or vacuity cannot be active unless they are impersonated. They are therefore represented by

- (2.) the five *Pancha Jati* Buddhas or *Dhyani* Buddhas, named respectively :
 

|                          |                              |                             |
|--------------------------|------------------------------|-----------------------------|
| (1.) <i>Akshobhya</i> ;  | (3.) <i>Ratna Sambhava</i> ; | (5.) <i>Amogha Siddha</i> . |
| (2.) <i>Vairochana</i> ; | (4.) <i>Amitábha</i> ;       |                             |

("bLa-na med-pa-hi theg-pa-ni, gDoñ-ma-hi-mgonpo chhos-sku Kun-tu-  
bSsañ-po lhun-grub loñs-spyad rdjogs-pahi-skur bśhañs pa-sa-dag-sa-la-gnas-  
pa-hi gdul-pya-la rtsol-med lhun-grub tu rgya-chhañ-Phyags-lhuñ-dañ-bral-  
var-dus-bśhir-dus-med-du-ston par-byed-chiñ.")

Numberless precepts and instructions, wide enough to bear comparison with the sky, were delivered, out of which a few were brought to Jambu dvīpa by Gah-rab Dorje, S'ri-Siddha Māna-pura, Vimala, and Padma Sambhava. These Vidyādhara's who had obtained perfection clearly elucidated the different theories of Nīnma religion. There are nine classes of Nīnma Lamas:—

Gyal-wa-goñ<sup>35</sup> are the Buddhas, such as S'ākya Siṃha, Kuntu-Ssañ-po, Dorje Semba, Amitābha.

Rig-dsin<sup>36</sup> are the learned saints that from their infancy cultivated their faculties, and grew learned by their own industry and assiduity. Afterwards they were inspired by Yeśe Khaḍoma or the fairies of learning,<sup>37</sup> Padma Sambhava, S'ri Siṃha, Mānapura, &c. and other Bodhi-sattvas.

Gaṇ-sag-ñan<sup>38</sup> or the uninspired saints who carefully preserved the secrecy of their mysticism.

Kaḥ-bab-luñ-tan<sup>39</sup> are the Lamas who obtained divine inspiration according to former predictions in dreams, and therefore did not consult any teacher as usual.

Le-tho-ter<sup>40</sup> are the Lamas who, accidentally discovering some hidden scriptural treasures, became learned without any help from teachers or anybody else.

Monlam-taṇ-gya<sup>41</sup> are the Lamas who by dint of their prayers obtained sacred light.

(3.) The five Dhyani Buddhas being the personifications of the five Manas or divine perfections of Buddhahood are ideal personages. They were never born like S'ākya Muni, as understood by many scholars of Buddhism.

When it is said that such and such a Lama or Sramaṇa was the incarnation of such and such a Buddha, it is meant that he acquired an emanation of a portion of divine perfection so personified. Therefore every Buddha is a combination of five Divine perfections or five Dhyani Buddhas; for instance, the Taśi Lama is an incarnation of Amitābha, or the 4th Dhyani Buddha.

<sup>35</sup> rGyal-wa-dGoñs.

<sup>36</sup> Rig-ḥdsin-brdah.

<sup>37</sup> These are like the nine Muses of the ancients.

<sup>38</sup> Gaṇ-Ssag sNan.

<sup>39</sup> bKaḥ-babs.

<sup>40</sup> Las-ḥkhro-gter.

<sup>41</sup> sMonlam-gtañ rgya.

These six are the higher order of Lamas; besides these, there are three which are of a practical nature. They are called Riñ or distant order, Ñe or nearer order, and Ssabmo or deeper order :—

1. Riñ Kahma.      2. Ñe-terma.      3. Ssab-mo-dag-nañ.

The Kahma are subdivided into three classes :

1. Gyu-thul.      2. Dupai-do.      3. Sem-chohog.

#### *Kahma-Gyuthul.*

This class spread all over U'-Tsañ and Kham, being first founded by the Indian Pandit Vimala Mitra, who handed it down to his pupil Rin-chen Chhog. Dophuñ Lama was one of the chief leaders of this sect. One of his pupils carried it to Kham, and another towards Dan-bag north of Lhasa and upper Tsañ, called Mañar, and upper Laddak. Again a third pupil of Dophuñ Lama, named Kah-dampa, erected a monastery on a place which was of the shape of the letter ཀ *ka* at the foot of the Bombar mountains on the Di-chhu, the great river of Kham Dirgi, in consequence of which his followers were called Ka-thogpa Lamas.

#### *Dupai-do.*

This dogmatic sect has only two true scriptural volumes, Múla Tantra or Kundu-rigpai-do, and Vyákhyá-Tantra or Dogoñpa Dupa. The Indian Pandit Dána-rakshita first taught them to the two Nepáli Pandits named Dharma Bodhi and Basu-dhara, King Ru-chhe tsan of Brusha (Dusha) country translated them into the Dusha vernacular and spread them to the country of Thogar, upper Bactria and the Pamir.

#### *Sem-chohog.*

This sect was taught by Roñ-sem-Lochava who was believed to have been an incarnation of Pandit Káláchárya of India. He was a profound scholar of Buddhism; being eminently versed in all the branches of sacred literature, he was unrivalled for learning in his age. There are eight ceremonies prescribed to this sect :—Jampal-ku, Padma-sruñ, Thugma-du-tsi, Yontan, and Phur-pa-thin-le, the five series of ceremonies, by which birth in this world can be avoided; and Mamo-botañ, Mod-pa-dag-ñag and Jig-tan chhod-teñ for worldly good, consisting purely in propitiating demons. Of the first five ceremonies, those of Tam-den and Phurpa were instituted by Padma Sambhava who induced king Thi-sroñ to invoke the former and his Queen to propitiate the latter. Tamden (in Sanskrit Hayagríva) is a Tantrik god of wrathful temper, who vanquishes the demons. Phurpa is another deity who has a human head, and a body which is of the shape of a pin, standing on its apex. They are generally selected by Ñiñma Lamas as their tutelary deities.

The Tantrik ceremony of the worship of Jampal-ku and his attendants was instituted by Pandit S'ánti-garbha. This is the mystic representation of Manju-śrī, who here loses all his amiable, benign and wise character, and is made to assume a very terrible and hideous shape, with several heads, and clasping a woman obscenely in his arms.

The Tantrik ceremony of Yañ-dag was introduced by a Tantrik sage named Huñkara, and that of Du-tsi by Vimala Mitra. The propitiating of Mamo, Modpa-dag, Jigta-chhonten and other local demons was intended by Padma Sambhava for the protection of the country, as they were bound by a solemn promise to contribute to the service of the world.<sup>42</sup>

#### THE ORIGIN OF TERMA-WORKS.

With a view to preserve the sacred writs that they might not be spoiled by water or other agencies, Padma Sambhava and other illustrious sages, for the use and disciplining of future generations, concealed them under rocks. By their divine power they commended those hidden treasures to the care of the vanquished demons who were now made guardians of the land and of Dharma, and prayed that they should be discovered only by the pious and fortunate. They specified the time, name, race and signs of the discoverers in the preface of the books concealed, also, in mystic characters and language, where and when they might be known, on rocks and in other books. Such treasures as were brought to light by men thus specified, were called Ter-chho or hidden treasures. There are accounts of the discovery of such sacred treasures taking place in ancient India. The uninformed only may hold that with the exception of the Nīlāma schools no other religious sects possess "hidden treasures;" for many illustrious Lamas of other sects, actuated by the same motives as Padma Sambhava, had also hid volumes of their respective creeds. There were also instances of many impostors, who composed works with foul doctrines, and, to attach importance to them, hid them under hollows of rocks and old trees, and after the lapse of a few years, themselves brought them out to deceive the unwary and credulous.

The legendary biography of Padma Sambhava called Thañ-yig is the chief work from which many hints about the hidden religious works were drawn out by Sañgye-Lama, Da-chan and others which led to many valuable discoveries. Similar discoveries were made by other writers, about

<sup>42</sup> Formerly in Tibet, as now in Sikkim, people used to kill animals to appease the wrath of evil spirits who were supposed to spread plagues and ride men or women. They were a terror to the people. Padma Sambhava abolished the system of animal sacrifice for which he substituted meal rice and cake sacrifices called *Terma*. This is the origin of Buddhist worship with flour cakes now so common in the Himalayan countries and Tibet.

whom no mention was made in any of the ancient predictions. The greatest number of discoveries were made during the reign of King Wande who at one time invited many of the discoverers to one place and examined their respective pretensions. The discoverers of hidden scriptures were not required to take lessons in theology from any superior or spiritual guide. The mere discovery of the books obtained for them immunity from pupilage. Among those who acquired celebrity by such means, Nima-hodsser of Gyal-tse and Guru Chhoikyî-Waŋ-chhyug were the most eminent. They were the arbitrators of the claims of the discoverers. Non-sebar was a zealous Lama who discovered many volumes of hidden scriptures and established one hundred and eight religious institutions for the discoverers, of which the one at Ta-thaŋ was well known. Among his discoveries were four medical works which were a great boon to the country, by reason of their diminishing human misery through their healing efficacy.

#### SSAB-MO-DAG NAŊ.

There were some Lamas who rose high in clerical dignity in this order. Some of them are said to have seen the face of the Supreme god who taught them religion. This class is common to other Buddhist schools of Tibet, but it obtained great celebrity in the Nima-mapa school.

Of the Anuttara system of the Nima-mapa, the Dsog-chhenpa sect is by far the most important and philosophical. In fact it is the chief of the surviving sects of the once most flourishing school of Tibet and Nepál. It is well known by the name of Dsog-chhenpa Lana-me-pai gyu. Atiyoga is its distinctive dogma. It has three divisions, Semde, Lónde and Manŋag.

There are eighteen volumes of SEMDE scriptures out of which five are attributed to Vairochana and thirteen to Vimala Mitra. The Lo'ndé scriptures, altogether nine in number, were by Vairochana and Pañ-nipham-gonpo. The Tibetan Lamas Dharma-boti of Jé and Dharma Seŋha were the most distinguished among the teachers of this theory. NŊŊ-THIG or MAN-ŊAG-de is the most metaphysical of the three. It was first taught by Vimala Mitra to king Thi-sroŋ and to Teŋ-dsin-ssaŋ-po of Myaŋ. The latter founded the monastery of Ui-ru-shva where he concealed many of his works. At his death he left hints respecting his works to Brom-rinchhen-bar. Buddha Vajra Dhara first delivered this theory to the Indian Pandit Gahrab dorje (Ananda Vajra) who left it to his pupil S'ri Simpha from whom Padma Sambhava obtained it.

## V.—THE LIVES OF THE PANCHHEN-RINPOCHHES OR TASI LAMAS.

(With 13 Plates.)

### PART I. THE INDIAN INCARNATIONS.<sup>1</sup>

#### I.

##### SUBHÚTI, THE STHAVIRA.

Subhúti was born in the city of Śrávastī of a wealthy and accomplished Bráhmaṇa father, named Bhúti. In his former birth, he is said to have been a Nága from which he transmigrated to man. In his youth he acquired great proficiency in the six Bráhmanical Acts (Chárya) and the several sciences. Following the inclinations of his former life, he resided in sandel-wood forests which were filled with innumerable serpents, whence he was conducted before Buddha<sup>2</sup> by a truth-observing god.<sup>3</sup> He was ordained a priest by Buddha's spiritual power.<sup>4</sup> By his knowledge of the Dharma Śástras, he suppressed sins and thereby obtained the rank of an Arhat. When, by his fore-knowledge, he saw that in his former life he had been a Nága, his heart became greatly grieved. He, therefore, taught morality to 500 Nágas and 500 eagles<sup>5</sup> who fed on the former, by converting them to the Bauddha faith. Buddha also had remarked that "among the galaxy of the learned, Subhúti shines like Venus (the Morning Star)." When Buddha delivered the Prajña-Páramitá on the top of Gṛidhrakúṭa Parvata, Subhúti served him as chief catechist (the inquirer as well as the solver of doubts by reference to Buddha).

Although, outwardly a man, yet by these means he obtained the Bodhisattva perfection of the Maháyána and became one of the principal disciples of Buddha Śákya Simha.

#### II.

##### MANJUŚRÍ KÍRTI.

ManjuśrÍ KÍrti was born in the opulent city of Sāmbhala in the north, of royal parents. His father, king Deva-Indra, was said to have been the incarnation of the Bodhisattva Sūnyagarbha. His mother's name was Kauśikí. Six hundred and seventy-four years after the death of Buddha,

<sup>1</sup> Obtained from the works of the Indian Pandits who laboured in Tibet.

<sup>2</sup> Śákya Simha.

<sup>3</sup> A Buddhist god is a Bodhisattva or Buddha. Such a god is not an ordinary god.

<sup>4</sup> Buddha said, "let him become priest" and he became a priest. His hair and beard were shaven miraculously, and a consecrated mendicant raiment was thrown over his person.

<sup>5</sup> He reconciled these two hostile races to each other.

according to Buton,<sup>6</sup> in the year 159 B. C., Manjuśrī Kīrti ascended the throne of S'ambhala. His sovereignty extended over hundreds of petty princes and a hundred thousand cities. During his youth he acquired great proficiency in arts, sciences and magic. It is recorded that within his kingdom there lived 300,510 followers of the heretical doctrine of the Mlechhas.<sup>7</sup> Among these, there were many sages whose religion consisted in the worship of the vehicle of the sun (Ñimai S'inta). Manjuśrī Kīrti banished the whole infidel population from his dominions, but afterwards, on their embracing the sacred *piṭakas*, he listened to their humble prayer to be permitted to return to their former homes. For the welfare of all living beings and especially of the people of S'ambhala, he explained the Kālachakra system. At last in the year 59 B. C., bequeathing his throne to his son, Puṇḍarīka, he passed away from the world of sufferings, and entered the Sambhoga-kāya of Buddhahood.

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### III.

#### LEG-DAN JYAD.

This great teacher was born of a Kshatriya family in Eastern India to the east of Magadha. Being possessed of great natural talents, he very early learnt the principal systems of the Buddhist schools, promulgated by Nāgārjuna and other Indian saints, and by his great knowledge of sacred literature became prominent among the learned. He was ordained a priest by Nāgārjuna and wrote a commentary on the Mūla Prajñā of Nāgārjuna and named it Prajñā dīpa. He reduced Nāgārjuna's reflections into Svatantra and thereby founded the second schismatical sect of the Mādhyamika school, called Mādhyamika Svatantra. He also found fault with Buddha Pāla's commentary or *tīkā* on the Mūla Prajñā. There arose many followers of this great teacher, who greatly extended the Svatantra school.

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### IV.

#### ABHAYAKARA GUPTA.

Abhayakara Gupta was born in the middle of the 9th century after Christ in Eastern India near the city of Gauṛ.<sup>8</sup> When he grew up to

<sup>6</sup> Buddha died 2713 years ago or 833 B. C. according to the Gelugpa Chronology, called the Ka-tan system. According to the Vaidūrya karmo of Desi saṅgye Gya-mtsho, followed by A. Csoma de-Korosi, the date differs by forty years. I have followed the more correct system of the Amdoan Chronologists and, in some places, Buton.

<sup>7</sup> These were distinct from the Brāhmins, for a Brāhmaṇa is invariably called a Muteḡpa which is the same as Tīrthika. He is here called a Lalo Muteḡpa. Lalo means a Mlechha or Yavana.

<sup>8</sup> Probably the eastern districts of Magadha.

youth, he went to the central country of Magadha, where he learned the five sciences and became well known as a pandit. It was here that he entered the priesthood. During his time there reigned in Magadha king Rāma Pāla, in whose palace he was appointed to conduct the religious ceremonies. By his modesty and liberal accomplishments he greatly pleased the monarch. During the first two watches of the day he used to write S'astras. In the third watch he used to explain Dharma. Up to midnight, sitting in the Himavana cemetery, he used to propitiate his gods, and, during the latter part of the night, to take rest and sleep. One morning a Dākinī disguised in a girl's habit, approached him with presents of meat and wine. Abhayakara, a man of stern morality, did not pay any attention to her, and the woman soon disappeared, and no one knew where she had gone. Afterwards he became anxious in his mind as to who and what she might have been, and searched for her in every direction, but without success. Penitent, he now confessed his mistake, when the selfsame girl once more made her appearance. He asked forgiveness and prayed to be endowed with foreknowledge, whereupon the divine girl, now resplendent in angelic beauty, thus addressed him: "Abhayakara! as in your former birth you were wanting in the faculty of discrimination, so will you continue to be during this life also; but as you have confessed your error, you will obtain foreknowledge during the interval between your death and re-birth. As a step towards its acquirement you must write many works on the Dharma S'āstras." After drawing his attention to the practice of constructing Maṇḍālas (in Tibet Kyilkhor) or the ritualistic circular figures of the Tantriks, she disappeared. Following the advice of this Khaḥdoma,<sup>9</sup> he composed several commentaries,<sup>10</sup> besides criticisms on other commentators. Once he visited the city of Chara Siṃha, ruled by a Chaṇḍāla king, who, a believer in the foulest sort of heresy, was preparing to make one hundred human sacrifices to his horrid god. Moved with compassion for the sufferings of these unfortunate men who were bound to the sacrificial pole, he prayed to god for<sup>11</sup> their deliverance. All on a sudden a hideous Koluber Nāga coiling round his body, extended its hood over his head. This dreadful sight so terrified the Chaṇḍāla king that,

<sup>9</sup> Fairy or in Sanskrit Dākinī.

<sup>10</sup> (1) Theñ-wa-korsum.

(2) Commentary on Khajor.

(3) " Man-Ñag.

(4) " Nema.

(5) Sañye-thod-pai-nam-shé-mi-jigpa.

<sup>11</sup> The Buddhist triad or Ratna Traya. Before the Tibetans accepted Buddhism, they seem to have believed in the existence of God whom they called Kon-Ohhog or the chief of the rarities or rare Being.

at the request of Abhayakara, he at once set the victims free. During the reign of Rāma Pāla, under the leadership of Abhayakara, the sacred religion of Buddha received a fresh impulse. There were three thousand monks at the Vikramaśilā Vihāra, and one thousand at Vajrāsana (Buddha Gaya). At great religious festivals and sacrificial occasions more than 5,000 monks generally assembled. Out of the one thousand monks of Vajrāsana, 40 of the Mahāyāna and 200 śrāvakas who were resident members of the monastery, received their food from the king's store. The Śrāvakas were so numerous in every place, that at times of religious prayer-gatherings their number generally exceeded 10,000. At the monastery of Otanta Puri there were 1,000 monks, including the members of the Mahāyāna and the Śrāvaka sects. Over the former Abhayakara presided. The Śrāvakas also venerated him for his great knowledge and practice of discipline (vinaya). He wrote numerous works on Buddhism, several of which are said to be extant even to the present day. He was succeeded in the High-priestship by Ratnākara Śānti. King Rāma Pāla after a successful reign of 40 years abdicated the throne in favour of his son Aksha Pāla. Abhayakara died before the abdication and Rāma Pāla departed this life three years after it.

In the city of Sukhāvātī there were many hunger-stricken beggars whose sufferings Abhayakara allayed by giving them food and drink from his mendicant platter, which was miraculously supplied from heaven. During his residence in the Vihāra of Vikramaśilā, under the protection of the son of king Śubhaśrī of Eastern India,<sup>12</sup> the Turushka war<sup>13</sup> took place. In this war Abhayakara played an important part.<sup>14</sup> Afterwards he cured many poisonous snake-bites and arrested numerous bandits and robbers by the spell of his mantras. He achieved many wonders, the last of which was the bringing to life a dead child in the great cemetery of Himavana.

## PART II. THE SIX TIBETAN INCARNATIONS<sup>15</sup> (obtained from biographies).

### V.

#### KHUG-PA-LHAS-TSI.

This great Lochava<sup>16</sup> was born at Tá-nag-phu a town of Tsañ. Following the inclinations of his former life which he retained in this

<sup>12</sup> Eastern districts of Magadha.

<sup>13</sup> He invoked the Dharmapālas (the spiritual protectors of the world) by making offerings and oblations. By their aid he converted his cornflour sacrifices into eagles which turned out the Mlechha intruders from India.

<sup>14</sup> The invasion of the earlier Mohammadans under the Kaliphs probably.

<sup>15</sup> These Lamas did not possess any royal dignities. They may, therefore, be called simply Panchhen, while the title Panchhen Rinpoché may be reserved for the later princely Lamas.

<sup>16</sup> The Tibetan translators of Sanskrit Buddhist scriptures were called Lochavas or Lo-tsa-va. The title Pandit is applied to an Indian translator or learned man or sage.

life also, he learned the sacred scriptures from Thog-mi Lochava and others. He went to India where he served 72 religious teachers some of whom were most noted. He also learnt the sūtras and the mantras, more particularly the system of Tantrik ritualism called Guhya Samāja (Sañ-wa-du-pa). By these means he earned for himself the name of an eminent scholar. After his return to Tibet he became a saint. As he had the power of seeing the celestial mansion of the thirty-two mystical gods, he was called Shal-ssig-pa or the "god-seeing recluse." He promulgated the Guhya Samāja system of Tantrikism in Tibet. He had a great many pupils of whom four were well versed in the Mātri-Tantra and Upadeśa. Having done his utmost to further the cause of holy religion and the good of living beings, he passed away from the world in righteousness and piety.

## VI.

### SAKYA PAṆḌITA KUNGAḤ-GYAL-TSHAN.<sup>17</sup>

This eminent scholar was born at Sakya in the year 1182 A. D. of the noble family of Sakya Jam-yañ-gon. His father's name was Pal-chhen-hod-pa and that of his mother Ñi-thi-tsam, and they gave him the name of Paldan-Ton-dub. During his boyhood he learnt the Sanskrit, Lanja, Wartu (the language of Bactria and Kafiristan probably) and Du-sha languages. He was admitted into the holy order by the venerable Tag-pa-gyal-tshan who gave him the religious name of Kungaḥ-gyal-tshan. From him he obtained instructions in the Sūtras and Tantras. Other Pandits taught him other branches of science and sacred literature. By his great proficiency in the five great sciences, namely the mechanical arts, medicine, grammar, dialectics and sacred literature, as well as in the minor sciences of rhetoric, synonymies, poetry, dancing and astrology, in short, almost all the sciences, and chiefly by his studying and translating the theological works of the orthodox and the heterodox schools, he acquired the name of Sakya Paṇḍita. He obtained a world-wide celebrity in India, China, Mongolia and Tibet. At the age of twenty-seven he went to the great Kashmirian Pandit S'ākya Śrī, by whom he was ordained a priest and instructed in the sūtras and mantras. On the return journey he visited Kyi-roñ<sup>18</sup> where he entered into disputation with a Brahmanical S'āstri, called Saṃkara dhvaja<sup>(p)</sup>, and defeated him by his logic and quoting of authorities. The S'āstri who had staked his life, now fled by means of his magical powers towards the sky, but Sakya Paṇḍita by the charms of his Mantra Vidyā brought him down tied, and subsequently converted him to the orthodox faith and obliged him to promise to take the sacred vows of priesthood. Desiring to shew the Tibetans the curious and peculiar religious dress of the Brahmanical priests of India he brought the

<sup>17</sup> In Sanskrit Ananda Dhvaja.

<sup>18</sup> Kiroñ in Nepal.

S'ástrí to Tibet in his Brahmanical dress and signs,—an act which gave great umbrage to the twelve demigods and demons who are the sworn guardians of Tibet. They killed<sup>19</sup> the S'ástrí by making him vomit blood and tied his head to the pillar of the great temple of the Sakya monastery, which still exists. After this, Sakya Paṇḍita received an invitation from the Emperor of Hor (Mongolia) whose dominion extends to the north. He was told by his former teacher Tag-pa-gyal-tshan<sup>20</sup> that there lived in Hor<sup>21</sup> a race of men who differed greatly in language from the Tibetans, and who wore hawk-like hats, and shoes resembling the snout of pigs. This teacher advised him not to harbour any doubts or fears about the people in his mind, but to go straight to that country to further the cause of religion and the well-being of living beings, in accordance with the prophecies of old. At the age of thirty-three<sup>22</sup> he started from Sakya for Hor, and after a tedious and protracted journey of three years, reached the court of Goyugan the Emperor of the Tartars. He instructed the Emperor in religion and frequently discoursed on religion with him. Thus the barbarians who disbelieved in the sacred tenets of Buddhism were converted by him. The Maháyána system was introduced there.

The Nága<sup>23</sup> princes being pacified by the beneficial influence of the Buddhist religion, there was plenty of rain and water. Maladies of men and murrain were prevented from raging in the country. In Hor, the people lived in plenty and reared much cattle. Buddhism was made as powerful as the sun in dispelling darkness. In the city of Gyu-ma, at the age of seventy, in the year 1252 A. D., in the month of September, during the middle watch of the day, he quitted this mortal coil and entered the mansion of purity, solemnly escorted by a procession of fairies (dákínís).

## VII.

### YUÑ-TON-DORJE.

Yuñ ton-dorje was born at Gorma,<sup>24</sup> a place of considerable trade near Sha-lu in the province of Tsañ, in the year 1284 A. D., in the family of a

<sup>19</sup> The S'ástrí died of vomiting blood, probably caused by the intensity of the cold and the dryness and rarity of the air. All sorts of diseases are attributed to the wrath of evil spirits in Tibet.

<sup>20</sup> It is not clear whether Sonam-tse and Tagpa gyal-tshan were one and the same person.

<sup>21</sup> Tartary or Hor includes Turkistan, Mongolia, and Manchu.

<sup>22</sup> Illustrious Lamas cannot travel so fast as ordinary travellers do. At every stage Sakya Paṇḍita received invitations from the neighbouring princes and chiefs, which caused much delay.

<sup>23</sup> The Nága princes are believed by all the Buddhists to have great power over the distribution of water and the occurrence of plagues and cattle diseases.

<sup>24</sup> I call this place Korma; although the 3rd letter of the Tibetan alphabet is equivalent to Sanskrit *g*, yet it is pronounced as *k* by the Tibetans.

Tantrik priest<sup>25</sup> of the race of Lan. In his youth, he received instruction in the mystic Nīñma system from a learned Lama named Dub-ten-S'ákya Phel. From his seventeenth year he received instruction from many other Lamas<sup>26</sup> of the Nīñma school. Becoming a powerful charmer, he subdued the eight demigods and genii of the spiritual world. At the request of the Emperor Goyugan he visited China. Here he was engaged in conducting the religious services and ceremonies, by which means and more particularly by his moral merits he showed the path of spiritual liberation to others. Afterwards he returned to Tibet where he performed many acts of virtue. Being earnestly pressed by his mother, he took a wife and at the age of twenty-eight got a son. At the age of twenty-nine, seeing that worldly existence was illusive, he broke off the bondage and went before the teacher Tag-pashon-nu by whom he was ordained a priest and given the name of Dorje-pal. He also heard sermons on Buddhism from Rañjuñ dorje, Wuton-shag Khanpo-Yeśe, and others. He established many religious institutions, such as Pheñpo-ri-vo-chhe, Garmo-chhojuñ, Taśi-joñ-kha, Chho-diñ, and Tag-gya-dorje-phodañ,<sup>27</sup> and wrote many books on the ancient and modern schools of Buddhism, called Nīñma and Sarma respectively. Yugde Panchhen and others were his pupils. At the palace of Tag-gya dorje, in the ninety-second year of his age, in the year 1376, he entered the mansion of rest and peace.

### VIII.

#### KHA-DUB-GELEG-PAL-SSAÑ.

This illustrious scholar was born in the year 1385 A. D. at Dag-shuñ. His father's name was Kungañ Taśi, and that of his mother Pudon-gyalmo.

He took the sacred vows of priesthood from the learned sage Señge-gyal-tshan and received the religious name of Geleg-pal-ssañ. He obtained the title of Master of Vidyá by studying logic and sacred literature at the monastic colleges of Sakya and Namriñ. In the 16th year of his age he commenced a controversy with the celebrated Pudoñ Panchhen which resulted in the defeat of the latter. From this time Geleg-pal-ssañ became well known for his learning. He also learned many Sūtras and Mantras from Je-tsun-Reñdah and other learned Lamas. At the age of eighteen he visited the great Reformer Lo-ssañ-Tag-pa,<sup>28</sup> from whom he heard many discourses on the vast and profound teachings of Buddha. On one

<sup>25</sup> Tantrik priests are generally married.

<sup>26</sup> Netan, S'ákya Señge, Taton-dsijig, S'erab Bum and Chhokyoñ Bum.

<sup>27</sup> Phodañ means a palace.

<sup>28</sup> Tsoñ Khapa, the great reformer of Tibet.

occasion Tsoñ khapa had remarked of Geleg-pal-ssañ that he (the young and intelligent novice) would one day prove a great promoter of Buddhism. From the twenty-second year of his age for a period of thirteen years he studied under the great Reformer and mastered the Sūtras and the Mantras. He read the excellent and most learned aphorisms, and embraced the reformed doctrines of Tsoñ khapa with unbounded faith. He was invited by Rabtan Kunssañ, King of Gyal-tse,<sup>29</sup> to hold a disputation with the venerable Chho-je-Rin-Chhen. The controversy, however, did not take place on account of the latter withdrawing from the contest. Aided by the patronage of Rabtan he succeeded in founding the great monastery of Gyal-tse, which with its eighteen Tvasañ (schools) still exists. At the age of forty-six he was exalted to the golden throne of Gaḥdan vacated by the death of the immediate successor of Tsoñkhapa. He met with great success in extending the Gelugpa system and thus promoting the work of reformation. In the fifty-fourth year of his age, in the year 1439 A. D., he passed away from mortal existence, to rest in the mansion of purity.

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### IX.

#### SONAM-CHHO KYI-LÁNPO.

This scholar was born in the year 1439 A. D. of humble parentage on the boundary of Tsañ-roñ. His complexion during childhood being very pale, his parents used to call him Paḥu (calf). When he grew up he was taken to the presence of Gaḥdan Thipa (the great abbot of the Gaḥdan monastery) and other professors of religion. When the abbot demanded his name, he said that it was Paḥu. The abbot smilingly said, "from this day your name will be Sonam-chhyog-kyi-Lánpo (the bull of Fortune) as one day you will grow to be a Lán or bull". He then admitted him into his monastery. At Gaḥdan, Sonam learnt the different branches of Buddhism, such as Abhisheka, Vyākaraṇa, Sūtra, Tantra, Meditation, Criticism and Upadeśa. He then returned to Tsañ where he got many pupils. By explaining to them the Dharma S'āstras he obtained the title of "the Lamp of religion." Consulting his tutelary deities he came to know that he would be required to construct a bell-metal image of Buddha full one cubit high. He constructed many images and also built the Udiñ Gonpa. Convinced that moral discipline and purity of conduct are the basis of all religion, he enforced the greatest strictness in the behaviour of his pupils. In the latter part of his life, he sent sixteen of his pupils to Taśi-lhunpo and Gephel monasteries. With a view to accomplish the object of his life he retired into solitude, where, free from the confusion and clamour

<sup>29</sup> Vulgarly called Gyañ-tse. At this time Tibet was ruled by many petty kings most of whom were called Dharma Rájas.

of monasteries, from inattention and idleness, and all anxieties of life, he could concentrate his attention on meditation and study. By his great erudition, application, and reflection he composed many elegant aphorisms and S'ástras. His tutelary deities granted him several interviews. Having obtained boundless Abhiññána he could find out supernatural secrets. At the age of sixty-six, in the year 1505 A. D., he quietly passed away from this world of pain and sorrow.

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X.

GYAL-WA TON-DUB.

This great scholar was born in the year 1505 A. D. at Lha-khu-phu-pen-sa situated on the north bank of the great river Tsañpo, near the famous monastery of Chamaliñ, in the district of Da-gya in west Tsañ. His father Sonam Dorje, and mother Jomkyi belonged to the family in which some of his illustrious predecessors were born. No sooner was the child born than it manifested its compassion for the misery of all unborn and migrating living beings, by uttering the six mystic syllables "Om-ma-ni-padmê-hum," at which uncommon occurrence the inmates of the house, with wonder thinking that the infant must be some saint or divine personage, gave it the name Gonpo-kyab. From his childhood, Gonpo-kyab had been fond of solitude. He is said to have seen the faces of Buddha and Tsoñ khapa, from whose hands he received benediction. When only eight years old, he saw in a vision, that, dressed in a white satin tunic and adorned with precious gems, he sat with a bell and a dorje in his hand on the disc of the full moon which rose refulgent from the top of the Segri mountain, and that the sound of the ringing of the bell filled the world. At the age of eleven he became a pupil of Je Tag-pa Ton-dub, abbot of Lha-tse monastery, from whom he received the vows of priesthood and the religious name of Lo-ssañ Ton-dub. He also heard sermons on Kálachakra, Bhairava, and the Bodhisattva Marga. He received instructions in the S'útras, Mantras and the system of mysticism called Guhya-samája. Thereafter coming to Tasi-lhunpo he became a pupil of the abbot Lo-ssañ she-Nên in logic, but soon becoming disgusted with his subtle but trifling and useless system he gave up his connection with his teacher. At the age of seventeen he became a pupil of the sage Chhokyi Dorje and fully mastered the volume of precepts called Gahdan-Nên-gyud. Afterwards returning to Tsañ he resided at the temple of Pamáchen near the Panám-Chomolha-ri.<sup>30</sup> Here his teacher the sage shewed him the volume

<sup>30</sup> The Chomolhari mountain, from which the river Panam or Pena nyañ chhu takes its rise and, flowing by Gyañ-tse and Panamjoñ, empties itself in the Tsañpo near Shiga-tse.

of illusive mysticism. Lo-ssañ composed four volumes of Nën-gyud, (pleasing Tantras). During his residence at the castle of Ta-gya-dorje he acquainted himself with the terminology and signification of the classical writings both in the melodious Sanskrit and the insipid Tibetan. In this manner when his life and sainthood were uniformly flowing onward, at the age of sixty-five in the year 1570 he passed away from mundane suffering.

GEDUNDUB,<sup>31</sup> THE FOUNDER OF THE MONASTERY OF TAŚI-LHUNPO.  
(*One of the Grand Lamas of Lhasa.*)

This great Lama was born in the year 1391 A. D., at a place called Guñ-ru in the Dok-pa<sup>32</sup> country between Sakya and Taśi-lhunpo. His mother's name was Jomo-namkye, and his father's Gonpo-dorje. They gave him the name of Pemá Dorje. Unlike other children, he was very handsome and of an amiable and pleasing disposition. When a child he used to collect around him a number of children of his age, and talk to them gravely, as if he were their religious teacher. His sports consisted only in making images of Buddhas, erecting chhorten, shrines, altars and viháras. By his command his playmates used to raise stone piles as if to repair the school walls. He seldom engaged in such sports as other children delighted in. At the age of seven he entered the Narthañ monastery, where he prosecuted his studies up to the fifteenth year of his age. Within this period he learnt the Tibetan, Hor (Tartar), Chinese, Wartu and Lanja<sup>33</sup> (ancient Buddhist Sanskrit) languages. In his fifteenth year he was admitted into the holy order by Dubpa-S'erab, abbot of Narthañ, and given the name of Gedun-dub-pal. He now acquired great proficiency in grammar, polite learning, poetry, arithmetic and other sciences, and also became well acquainted with the Sūtras and Tantras. At the age of twenty he took the vows of priesthood at the hands of the same abbot, and became famed for his strict observance of vinaya or moral discipline. By his perseverance and assiduity he became an attentive *śrāvaka*, a powerful thinker, and an excellent meditator. Unmindful of his personal convenience and temporal aggrandisement, and always thoughtful of furthering the cause of religion and the well-being of living beings, he went at the age of twenty-five to the province of U' to see the great reformer Tsong khapa, from whom he received much religious instruction, and who was greatly pleased with his conduct. Gedun-dub also received religious instruction from the two great Buddhist scholars Semba-chhenpo Kun-ssañ and the venera-

<sup>31</sup> The title of Gyal-wa-Rin-po-chhe was then not applied to the grand Lamas of Lhasa. They held the position of high priests only.

<sup>32</sup> The mountainous portions of Tibet, are inhabited by the shepherds and yakherds who are called Dokpa.

<sup>33</sup> Ranja of the Nepalese.

ble S'erab-señge. Being well acquainted with theology and meditative science he performed many religious ceremonies and observances for the good of all living beings. At the age of thirty-six he returned to the Tsang province where his reputation as a great scholar in theology, disputation and sacred literature was unrivalled. At the age of forty-three he constructed an exquisitely fine image of Buddha Maitreya in the vihára of Khudensá. At the age of fifty-six he was directed in a vision, by Paldan-Lhamo (the goddess S'ri Deví), to establish a religious institution. Accordingly he founded the great monastery of Taśi-lhunpo and furnished it richly with images and books,—an act which greatly extended the Buddhist faith. In the latter part of his life, while labouring under pressure of spiritual business, he succeeded in constructing several thousands of images of Buddha, Maitreya, Tárá, and the Bodhisattvas, besides working a gigantic piece of tapestry. His reverence for the congregation and devotion to the Triad was immense. He wrote five large volumes of commentaries on the Sútras and Mantras. He is said to have held communion with his tutelary deities, such as Bhairava, Tárá, Sarasvati, Manju-Ghosha and S'ri Deví, from whom he occasionally received prophecies. The purity of his morals made him adored by gods and men. At the age of eighty-four, in the year 1478 A. D., on the morning of the 12th month he was delivered from mundane existence. Amidst showers of flowers and music of cymbals and drums he was conducted before Maitreya the regent of Sukhávati, the paradise of the Buddhists.

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## XI.

### PAN-CHHEN LO-SSAÑ-CHHO-KYI GYAL-TSHAN.<sup>34</sup>

The important town of Lhen, containing 600 families, is situated on the confines of Tsañ-roñ. It was in the house of a wealthy noble of this town, where formerly many illustrious Lamas were born, that in the year 1569 A. D., Chho-kyi Gyal-tshan was born. His father's name was Pon-tshañ-tsheriñ Paljor and that of his mother Tso-chan. The Abbot Tshem-ta named him Chho-gyal paldan-ssañpo. Even in his childhood he is said to have given many proofs of his wonderful memory: while only three years old he was found able to recite the Manju-S'ri náma nidhi. At the age of thirteen he was initiated into the holy order by Kha-dub-yeśe and given the name of Chho-kyi Gyal-tshañ. Under the tutorship of this Lama, he learnt the mystical worship called Guhya-samája. At the age of fourteen he was placed at the head of Weñ-gon monastery. He propitiated Yañ-chen-ma, the goddess of learning, for seven days, at

<sup>34</sup> First Pan-chhen Rin-po-chhe.

the end of which he saw her face, and welcomed her by singing seventeen hymns. The goddess in return presented him with a cup of gem-like fruits, by virtue of which divine gift, within the course of a month, he learnt by-heart five volumes of Tsoñkhapa's precepts. During this period, one night, he saw in a vision the image of Buddha, as high as a mountain, shining with the brightness of myriads of suns, and approaching him to confer benediction. At the age of seventeen he entered the Thosamliñ college of Tañi-lhunpo, where he studied psychology and logic, and obtained the high degree of Master of learning. At the age of twenty-two he was ordained priest by Pan-chhen-Yar-phel. In the latter part of the same year, he went to U' to visit the sacred images. Here he saw several happy and auspicious omens. Going to Gañdan he disputed with the learned in argumentative science, and secured for himself a world-wide celebrity. At the age of thirty-one he was raised to the sacerdotal chair of Tañi-lhunpo, during his tenure of which he ably turned the wheel of Dharma to promote the diffusion of the sacred religion. He was the first to introduce the annual prayer-fair at Tañi-lhunpo, executed twenty-three satin embroidered pictures, numerous tapestries, paintings and copper and clay images. He richly furnished the recluses' monasteries with religious necessities. He ordained afterwards the Dalai Lama Yon-ton Gya-tsho into the priesthood and taught him the Káalachakra ritualism. As a punishment for their internal dissensions, he employed the monks of Tañi-lhunpo in erecting three lofty chhorten within the monastery walls. He entertained the monks of Será, Dapuñ and Gañdan several times, distributing gold pieces among them. At the invitation of the Rájá of Gugé he visited upper Tibet. At the age of forty-four he applied to the collected body of monks to be permitted to retire from the abbotship of Tañi-lhunpo, but their earnest entreaties dissuaded him from the resolve. After the death of the Dalai Lama, the Gelugpa church having waned greatly, he was invited to Lhasa where the Synod of the Lamas under the presidentship of the abbots of Será and Dapuñ appointed him to the pontifical throne of Gañdan, which high office he meritoriously filled. During his incumbency there arose a quarrel between the southern Mongolians and the Tibetans, which ended in the invasion of Tibet by Thiñgir-tho, the nomad king of Khokhonur.<sup>35</sup> Thiñgir-tho's armies slew 500 Tibetan soldiers. The armies of Tsañ and U' consisting of nearly 100,000 soldiers assembled at the foot of Chagpori in the suburbs of Lhasa. Immense hordes of nomad warriors reinforced Thiñgir-tho's armies which were thus enabled to besiege the Tibetans and cut off their supplies. Unable to bear the sight of the distress of his countrymen, Chho-kyi Gyal-tshan sued for peace and delivered his country from the hands of the enemies by the payment of

<sup>35</sup> Kho-kho-nur.

a large quantity of gold and silver. At the age of fifty-three he initiated and subsequently ordained to the priesthood the successor incarnate of Yonton-Gya-tsho. It was during this period that he deputed Se-chhen-chho-je to the court of Thai-tsuñ-bogto-khan,<sup>36</sup> the first of the Manchu Emperors of China, praying him to assume the protectorship of Tibet. The Emperor gladly accepted the offer and sent him return presents of great value and rarity. Counting from the Emperor Shunchi, his son and successor, all the Emperors adhered to the Gelugpa church. This wise step which was calculated to save Tibet from the hands of the fierce and bloodthirsty Mongols, proved a failure; for, a few years after, the warlike Guñri-khan, the son and successor of Thingir-tho invaded Tibet, dethroned all the petty princes of Tibet, of Tsañ and U, and brought all its eighteen provinces under his single sway. He greatly admired the vast learning and moral purity of Chho-kyi Gyal-tshan, whom he afterwards appointed his spiritual guide. Chho-kyi Gyal-tshan immediately before his death received an embassy from the Emperor of China which brought him a letter written in gold and many precious and choice presents. It was the noble and generous conqueror Guñri-khan who made a present of the sovereignty of Tibet to the fifth Gyal-wa Lo-ssañ Gya-tsho, thenceforth called Dalai Lama.

Besides delivering Tibet from many political vicissitudes and clerical crises, he did a great many acts of social and religious utility. He wrote five volumes of sacred aphorisms, and introduced the Kham-tshan.<sup>37</sup> He classified the monks into orders. He received into monkhood more than 50,000 novices, and performed the ceremony of final ordination over nearly 100,000 monks. His charities amounted to 3 lakhs of gold sañs, or 18 millions of rupees.<sup>38</sup> Among his spiritual sons, the 1st and the 2nd Dalai Lamas were the most eminent; and among his lay-pupils, mostly princes and nobles of the country, Guñri-khan was the most renowned. At the age of ninety-three, at 12 A. M., on the 10th of the 2nd lunar month, in the year 1662 A. D., he passed away from this world, after a glorious and most successful career, one of Tibet's most illustrious personages. The Chhyag-Jo<sup>39</sup> of Tasi-lhunpo and the rich patrons of religion in Tibet conjointly subscribed 600,000 Rs. (10,000 sañs) to erect a gilt copper-roofed tomb over his remains.

## XII.

### LO-SSAÑ YE-ŠE-PAL-SSAÑ-PO.

This Lama was born of a high and noble family of Thab-gyal in a village of some importance in the province of Tsañ. His father's name was

<sup>36</sup> The Emperor Shu-chi.

<sup>37</sup> System of national Hostels.

<sup>38</sup> A gold sañ is equal to Rs. 60.

<sup>39</sup> Treasures.

De-chhen-gyalpo and his mother's S'erab-Dolma. Being at once recognized as the incarnation of the late Pan-chhen, he was conducted to Taśi-lhunpo in great pomp and procession, on the anniversary of the emancipation of Tsoñkhapa, on the 25th of the 10th lunar month. He easily learnt to read and write, and soon became versed in rituals. At the age of eight, he visited Lhasa, when, from the Dalai Lama Lo-ssañ Gya-tsho, he received the vows of monkhood and the name of Lo-ssañ-Yeśe. After his return to Taśi-lhunpo, he was made the president of the grand prayer-meeting called Tshó-chhen. Even in his boyhood he won by his amiable and engaging behaviour the affection and reverence of all men. He heard many of the Dalai Lama's sermons. At the age of twenty he was ordained by Kon-chhog Gyal-tshan. At the age of thirty-two he sent a congratulatory deputation to Pekin. The Emperor in reply addressed a letter to him inviting him to Pekin, but he begged to be excused for fear of small-pox. At the age of thirty-five he gave the vows of priesthood to the incarnation of the Dalai Lama and named him Lo-ssañ Rin-chhen. At the age of forty he ordained him to the priesthood, but this Dalai having died shortly after, an incarnation was discovered who received at his hands the vows and the name of Lo-ssañ Kal-ssañ. In the year 1713, he received a letter written in gold in three different languages, Tibetan, Mongol and Manchu, from the Emperor of China couched in friendly terms. The Imperial seal-keeper Ja-sag-Lama accompanied the Envoy, carrying with him the Imperial Insignia and a large *Thamka* or golden seal in which was inscribed the title Pan-chhen Erte-ni.<sup>40</sup> The Panchhen-Rinpoche returned a suitable reply with excellent presents for the Emperor. He subsequently ordained the 3rd Dalai, Kal-ssañ Gya-tsho, and the grand Imperial Lama of Pekin, Chañ-kya-Rinpo-Dorje<sup>41</sup>, and taught them sacred literature. By the faithful assistance of king Lha-ssañ of Tsañ, Tsheriñ Ton-dub of Juñgar and Pese-bá-dur,<sup>42</sup> the exertions of this Panchhen in promoting the cause of human good bore excellent fruits. In the year 1728 the Emperor sent Ali-há Ampan to settle the boundary between U' and Tsañ. It was at this time when the kingdom of Tibet was about to fall into the hands of prince Sonam-Topgye, after the abdication of king Miwañ-Pholha, that the Imperial Commissioners requested the Panchhen Rinpoche to accept the sovereignty of all the provinces of Tibet lying between Khambala and Kailása mountain. The Panchhen declined the offer several times on the plea of old age.

<sup>40</sup> Er-te-ni is Mongolian, and is equivalent to Rin-po-chhe in Tibetan or Ratna in Sanskrit. Pan is an abbreviation of Pañdita, and Chhen means *great* in Tibetan.

<sup>41</sup> Called Changay Lama by Bogle.

<sup>42</sup> In Mongolian Bahdur means a warrior or hero. Bahdur is probably the same as the Hindustání Bahádúr.

He said that the government of so large a country and its responsibilities were too great for him to undertake, and that he would content himself with his ancient possessions. But the Commissioners insisted on his acceptance, saying the Imperial mandate could not be disobeyed. He, therefore, consulted the then nominal king of Tibet, as to whether his compliance with the Emperor's commands would not clash with his interests. The king who was a pious prince advised him to accept the offer. The Panchhen, therefore, assumed the sovereignty of the whole of Tibet lying to the west of Panamá, including the districts of Lha-tse, Phun-tsholiñ, Ñamriñ, Joñkha, Ki-roñ, Ñari-kor-sum, and relinquished the possession of Phari, Gyal-tse, Yar-do-tsho, and other places to the government of Lhasa. He wrote eighteen volumes of sacred hymns and precepts. The number of monks that received the vows from him was very great. Thus devoting his life to the good of humanity and living beings he departed from this world at the age of seventy-five, on the 5th of the 8th lunar month. A tomb with a gilt copper dome, like that of his predecessor, but somewhat larger, was erected to his memory, at a cost of 12,000 sañs or Rs. 720,000.

### XIII.

#### PAN-CHHEN LO-SSAÑ PALDAN-YE-ŠE.<sup>43</sup>

This great sovereign Lama was born at Tañi-tse, a village of Shang<sup>44</sup> in Tsañ. His father, named Thañ-Lha, was distinguished for his wisdom, courage and frankness. His mother Jom-kyi was an honest and good natured woman. Previous to his birth there appeared to his father in a vision a golden chhorten, glittering with lustre, and his mother saw in a vision Panchhen Lo-ssañ Yeše presenting her with a life-reviving vessel and some consecrated pills. There appeared rainbows, refulgent with five variegated hues in all directions, five yellow flowers growing out of a single calyx and corn bearing five pods and three ears. All men were singing and dancing with spontaneous mirth and joy. Amid such auspicious and happy prognostics, at dawn, on Saturday, the 11th of the 11th lunar month, in the year 1737, Panchhen Paldan Ye-še was born. The extreme fairness of his person, and above all his lovely face attracted the notice of all men. At the end of the 2nd month the child lisped Om mani.<sup>45</sup> As he grew up, he was observed to delight at the sight of the monks of Tañilhunpo. Whenever he saw an *Acharya* (Indian Buddhist) he used to say Bhálá,

<sup>43</sup> This is abridged from the Nam-thar, or biography of Paldan-Ye-še, written in Tibetan in two volumes containing 2000 pages.

<sup>44</sup> Name of a district.

<sup>45</sup> The sacred Vija of the Buddhist as well as of the Bráhmans.

Bhálá<sup>46</sup>. Sometimes holding the dorje and bell and at other times with joined palms, he used to sit in a pensive mood, as if to read or write. He was never known to delight in or amuse himself with ordinary and vain sports like other vulgar boys. When only three years old, he was found continually engaged in worshipping a bright and handsome image of Buddha. The fame of this wonderful child reached Taśi-lhunpo, when the Don-Ñer Lo-ssañ Tson-du was assured by many of the re-appearance of the soul of the late Panchhen in the person of the said child. Accordingly, he equipped himself with some of the personal properties of the late Panchhen Rinpoche, such as the rosary, dorje, and bell, the articles used in consulting gods, mixed with several imitation sets, and arrived at Taśi-tse. On being subjected to the ordeal of finding out the real properties, the princely child easily and unerringly picked out all that belonged to the late Panchhen, and moreover called Don-Ñer by his name though he had never heard it before. This excellent manner of acquitting himself established beyond doubt the identity of his soul with that of the late Panchhen. The princely child, now four years old, was therefore brought to Taśi-lhunpo with great pomp and procession. The Dalai Lama Kalssañ Gya-tsho gave him the name of Lo-ssañ Paldan Ye-še. On this occasion the Emperor of China, most of the Mongolian princes, the Táránátha Lama of Khalkha, the government of Lhasa with its dependent chiefs, and the three great monasteries of Será, Dapuñ and Gañdan sent him innumerable presents of various sorts. About this time a shower of flowers fell from the sky, which glittered with many a rainbow and conical halo of light. The atmosphere was laden with sweet fragrance. On a background of variegated clouds, the shapes of a lion, a tiger, an elephant, a horse and a man under a canopy of radiance, surrounded by innumerable flags, were manifest to the eyes of all. During the sixth year of his age he was carefully instructed in aphorisms and mysticism by his chief spiritual minister Lo-ssañ Yoñ-dsin,<sup>47</sup> from whom he received the vows of monkhood when only seven years old. In the 10th lunar month of the same year he took his seat on the chair in the grand worship hall. On this occasion also, the Emperor of China, the Dalai Lama, the king of Tibet Miwañ Sonam-tob and the different Mongol princes sent him presents, which amounted to more than 30,000 pieces of horse-hoof shaped silver, 5,000 gold *sauś*, 10,000 pieces of satin, and 20 porters' loads of precious stones, such as turquoises, corals, cat's-eyes,

<sup>46</sup> In ordinary Hindí meaning "good", "very good".

<sup>47</sup> His full name is Dorje-dsin-pa, Lo-ssañ-sôd-pa, yoñ-dsin. The Vajra-dhara or the holder of the Thunderbolt.

onyx, amber, and pearl: so that Taśi-lhunpo overflowed with riches. The young Panchhen gave sumptuous dinners to all the monasteries of U and Tsañ about 700 in number and distributed alms consisting of silver pieces to all the monks. At the age of eleven he came to Lhasa to visit the Dalai Lama. Although he received instruction in the S'ástras from the Dalai, yet he was seated on the right hand side on a throne as high as the Dalai's own. After a short stay at Lhasa he returned to Tsañ. At the age of fifteen he again visited Lhasa, heard some of the sermons of the Dalai Lama, made offerings to the two sacred images of Akshobhya and Gautama, entertained the Será, Dapuñ and Gaḥdan monasteries with tea and soup meal and distributed a great deal of money for charitable purposes. At the age of twenty he visited Lhasa a third time and received ordination to the priesthood from the Dalai Lama Kal-ssañ Gya-tsho. This time his great liberality in religious donations and endowments, offerings to the sacred shrines, and alms of a silver sañ (Rs. 2½) to each of the monks of Será, Dapuñ, Gaḥdan, Potálá, Radiñ and various other monasteries, numbering 118 in U and 370 in Tsang, made his name famous far and wide. There were few beggars who did not partake of his bounty. He also spent immense sums of money in administering medicines to the sick. The twenty-first year of the Panchhen's age was inaugurated by the advent to Taśi-lhunpo of Chañkya Rinpo-chhe, the Emperor's spiritual guide, the greatest of the Imperial high priests of the celestial Empire, to see the Vicegerent of Buddha in the person of the Panchhen Rinpo-chhe. He made innumerable kinds of presents among which the following were the principal ones: 6 rosaries of pearls, coral and amber, 20 horse-hoof silver plates, 100 suits of Tartar robes of the very best China satin and numberless scarves. Chañkya Rinpo-chhe stayed at Taśi-lhunpo for several months, and received from the Panchhen lessons in the S'átras and Tantras. In the year 1759 the Panchhen Rinpo-chhe sanctified the golden tomb of the late Dalai Lama, whose soul was reported to have appeared in the person of the child. At the special request of the Emperor, he visited Lhasa. On examination he found that the incarnation was unmistakeably genuine, and gave him the name of Lo-ssañ Jampal Gya-tsho. After lavishing alms on the various monasteries he returned to Taśi-lhunpo. Three years afterwards he again visited Lhasa to place the young Dalai on the throne of Potálá. He commemorated the occasion by giving grand dinners to the temporal and spiritual lords of the country. The amount of gold and silver expended on this occasion could not be estimated. During the return journey to Taśi-lhunpo he visited Gyal-tse the monastery of which place he richly endowed. At Taśi-lhunpo he administered the vows of monkhood to several thousand novices. At the age of twenty-eight he visited Lhasa and initiated

the young Dalai Lama into the priesthood. In the year 1766 he received a deputation from the Emperor of China, consisting of Asákhan Kwañ Ampan, the keeper of the grand seal Ñag-wañ Paljor, a 3rd grade mandarin Khi-ya-thelen, together with twenty other officials. They brought him the Emperor's letter written on thirteen gold tablets, each an inch thick, 3 inches broad and about 20 inches long. The following are the contents of the letter:

"The commands of the all-powerful Hwañ<sup>48</sup> (Emperor) derived of old from heaven, extend over all the world. The four great oceans alone encompass the reign of his excellent laws which are essential for the well-being and happiness of mankind. Throughout all the quarters in all ages, the fame of Hwañ's merciful and generous protection is proclaimed. He adores and venerates the sacred creed of the yellow hat of sublime precepts, whose saints, pre-eminently holy in the moral virtues, have toiled according to the canonical rules. Thou, O precious Panchhen! having fully comprehended the teachings of that sacred creed, sittest over the head of the Dalai Lama. Thy illustrious predecessor has obtained sainthood. Thou, too, during this sojourn in the world by the observance of discipline and moral rectitude, shouldst obtain sanctity. Till now thou hast grown more and more exalted. By this grant of a golden diploma and seal the all-powerful Hwañ respectfully appoints thee to the dignities and offices of thy spiritual ancestors, to be the sovereign, spiritual and temporal, of the great province of Tsañ. For the propagation of the sacred religion over all the earth, and for the spread of thy holy fame far and wide, thou wilt as of old have a general authority over all Tibet. Vouchsafe the blessing of thy mercy and prayers over us in this central dominion! The 4th day of the 1st winter month, in the 30th year of the reign of the Emperor Chhiñ-Luñ<sup>49</sup> (of Nam-kyoñ or celestial protector)."

To this the Panchhen returned a dignified reply. In the year 1770 he was invited to Lhasa to supervise the education of the young Dalai Lama. This time also he lavished his bounties over the monks and the beggars of the country. "In the year 1771 he received an embassy from the Duk-desi (Deba-Rájá) of Bhutan named *Shidar* (ཤིང་རྩེ) which brought him presents of some value. The Panchhen in return deputed one of his secretaries to Bhutan with a letter of advice. Being informed of the misconduct of the Deba Rájá towards the Ghatika Rájá (Rájá of Cooch Behar) whose territories had been invaded by the Bhutanese and who had himself been led in chains to the capital of Bhutan, the Panchhen sent a messenger to Bhutan urging the immediate release of the captive Rájá. The Deba wrote him to say that he (the Deba) implicitly obeyed the command of the Lama by at

<sup>48</sup> A Chinese word.

<sup>49</sup> In English works on China he is called Kyen-lung.

once setting the Rájá at liberty. The receipt of this letter greatly delighted the Panchhen. In the meantime the armies of the Ghatika Rájá had applied for help from the owner of Bangala (Warren Hastings), who having espoused the Ghatika Rájá's cause,<sup>50</sup> made certain proposals to the Deba, to which the latter did not agree. This difference gave rise to something like a war between the Lord of Bangala and Deba Shidar. It resulted in disasters being brought upon the Deba and in the occupation of a portion of his territory by the Lord of Bangala. To avert this calamity, Deba Shidar applied for mercy and intervention to this quarter,<sup>51</sup> at which the Panchhen, unable to bear the miseries of a large number of afflicted people, sent a Deputy to the Court of the Lord of Bangala, entreating him to forgive the Deba Rájá his misconduct, to restore him his territories, and to put an end to further hostilities. Pleased with the mild and pacific tone of the letter, the Lord of Bangala at once complied with the Panchhen's requests. Thus by dispelling the causes of rancour and quarrel between the two powers, he established amity and peace, the direct consequence of which was the establishment of an unrestricted commercial intercourse between the different nations."

With a view to make offerings and oblations to the great Bodhisattva at Dorje-dan,<sup>52</sup> to the sacred cavern of Gayá-gauri, to the great city of Prayága, and the great river Nairanjana (now called Lilájan or Phalgu), he despatched to India Tuñ-rampa of Doñ-tse Lo-ssañ tsheriñ,<sup>53</sup> and three Lamas together with nine young monks. The three Lamas, being unable to stand the excessive heat of the country, perished on the way. The Tibetan travellers had to encounter many difficulties and fears arising from the immense distance of the journey, the burning heat of the country, the venomous serpents, the wild and ferocious animals, and more especially from the bands of robbers that infested the country at large; and to crown their troubles, the princes of the frontier states had stationed guards to stop foreign intercourse. Yet, depending on the efficacy of the blessing of their spiritual Lord,<sup>54</sup> they succeeded in accomplishing their object. On declaring that they were the Taśi Lama's priests, sent on pilgrimage, the Rájás of the frontier states did not molest them. On the other hand they received friendly assurances and warm receptions from the different classes of people in India. The *Bhúpál* of Váránasí (now called Kási), named

<sup>50</sup> Rájá of Cooch Behar.

<sup>51</sup> Tibet.

<sup>52</sup> Dorje-dan means Vajrásana or the diamond seat of Buddha at Buddha Gaya.

<sup>53</sup> A town of considerable size near Gyal-tse. It is well known for being the spot where the spiritual prime minister usually takes his birth.

<sup>54</sup> Panchhen Rinpoche.

Chete Sing Bahádur,<sup>55</sup> to whom they carried the Panchhen's letter, gave them a cordial reception. He kindly provided the travellers with passports and letters patent which enabled them to travel in wooden conveyances,<sup>56</sup> as respectable parties. The same prince, having furnished them with convoys, they reached Dorje-dan in a fortnight from Váránasí. At Dorje-dan they made grand offerings and performed divine services of five kinds before the image of the Mahá Bodhisattva, and paid reverence to the Tírtha-dharas, and S'ivapídhí. They gave dinners to priests, beggars and other men. At this time, hearing that the Maháguru Taśi Lama's offerings had reached Dorje-dan, people from different quarters assembled near the spot to see the sight.

These spectators, full of faith, joining their palms, paid homage to the Supreme dispenser of mercy according to their own religious persuasions. They also made presents of edibles and various sorts of articles to these Tibetan worshippers. The travellers, having made their offerings at other important places of pilgrimage, arrived before the Prince of Váránasí who, according to the Maháguru's commands, conducted religious services at the Buddhist shrine of Váránasí. He showed much hospitality and kindness to these Geloñs<sup>57</sup> with readiness and pleasure. At last, in order to pay homage to the Maháguru Taśi Lama, Chete Sing Bahádur deputed his general Lálá Kaśmírí Mall and two of his officers, Gusankshi-puri and Sopa-ram, to Taśi-lhunpo. Accompanying the Geloñs they safely arrived before His Holiness. The account of the successful termination of this perilous pilgrimage, the offerings and oblations made to the sacred places and shrines, the hospitality of the natives of India, Chete Sing Bahádur's cordial reception of the monks and more particularly the arrival of the Indian envoys, with presents and letters, transported His Holiness with joy. Chete Sing's letter which was written in Nágari, when translated into Tibetan, ran thus :—

“To the most precious and exalted personage, the all-knower who sits like the parent of all living beings that inhabit the region encompassed by the heaven and earth.

“We are in receipt of your favour, the perusal of which has afforded us as much pleasure as could be derived from an actual meeting. The enclosure consisting of satin and gold has been placed by me on the crown of my head as the best of blessings. In accordance with your request, I arranged for the comfortable journey of the Geloñs sent hither by you. They visited all the important shrines and places of pilgrimage, such as Dorje-dan, Prayága and others. I provided them with letters of recommendation and passports as required by them, by means of which they travelled from place to

<sup>55</sup> Chait-sing, the Rájá of Benares.

<sup>56</sup> Palanquins.

<sup>57</sup> Buddhist priests in Tibet are called Geloñ (Skr. Bhikshu).

place, well received by all men. After fulfilling their mission they have returned here. The bearer of this letter Lálá Kaśmírí Mall is my faithful minister and general. I entreat you to be kind to him as well as to his companions, Gusankshi-puri and Sopa-ram, who are also my favorite and trustworthy servants. Every act of kindness and benevolence rendered to them will be gratefully acknowledged by me. I also entreat you to bless me now and then with your kind favours. We shall also send letters to your Holiness. All news about this quarter will be communicated to you by my minister General Kaśmírí Mall and the Geloñs. This letter of mine written in Nágarí I despatch with the accompanying presents, consisting of a model temple of the Mahá-Bodhi-Manḍa of Dorje-dan, an excellent watch studded with precious stones, a mirror, tusks of elephant, yañti (jade) and many other curious articles."

His Holiness was exceedingly pleased with these presents and expressions. On the 11th of the 10th lunar month a gentleman, named Bogle Saheb (George Bogle), with a small retinue arrived in Tibet from Bangala (Bengal). After making presents which consisted of many curious articles of glass and toys, he solicited an interview with His Holiness. He was well received, admitted into the hall of audience and seated on a state cushion. After tea was served, His Holiness and Bogle Saheb conversed together on different topics in the Nágarí language. On the day of the full moon of the same month, Bogle Saheb's party were entertained at a grand dinner and received many presents. The Panchhen often entered into long discourses with Bogle Saheb and evinced great delight at his answers and questions. His Holiness's kind attachment to Bogle Saheb resembled that of a spiritual guide to his disciple or of a Lama to his almsgiver. An account of his conversation with Bogle Saheb, and his correspondence with the Lord of Bangala will be found elsewhere. On the 7th of the 3rd month of the following year, after a residence of five months in Tibet, Bogle Saheb accompanied by Dagdor Saheb (Dr. Hamilton) and retinue, after attending a dinner given by His Holiness, started for Bangala. Making the usual salutation by prostrating themselves before His Holiness, loaded with excellent presents consisting of silk apparel and other things, and furnished with the Panchhen's reply to the letter of the Lord of Bangala, they rode off. A few days afterwards His Holiness dismissed the Envoy, General Kaśmírí Mall, with two of his assistants loading them with presents, and furnishing the Envoy with a letter for the Prince of Váránasí in the Aryavarta.

In the year 1777 the Panchhen visited Lhasa and administered the vows of ordination to the Dalai Lama. He also distributed alms to the different monasteries of Lhasa. At the age of forty-two, in the 1st lunar month of the year 1779, he received an invitation from the emperor of

China. The letter was written on a gold tablet, and inclosed was a pearl rosary. After compliments and enumeration of various titles, the emperor continued "Most precious Panchhen Erteni, I beg thee to honour me with a visit. I long to see thy face." The Panchhen in reply wrote thus, "I too long to gratify myself by the sight of the golden face of your Imperial Majesty. Accordingly I have resolved to start for Pekin." On the receipt of this, the Emperor in the course of a few months sent three letters one after another, thanking His Holiness for the promised visit. On the 17th of the 6th lunar month, on a Friday, at noon, His Holiness left Taśi-lhunpo for Pekin, little thinking that he would never return to his own country. At Yañ pa-chen great preparations were made for his reception. Here the Dalai Lama, the king of Tibet Thi-chen Erteni Noman Khan, the two Ampan, the four ministers of State, the Lamas, princes, nobles and householders of the realm assembled together to welcome His Holiness and pay him farewell honours. They all approached him with their parting offerings which consisted of gold, silver, blankets, ecclesiastical vestments, ponies, mules, yaks, jo,<sup>58</sup> and countless other things. The Dalai accompanied him to a distance of 8 days' journey, after which he returned to Lhasa from a place called Taśi-thañ.

He met<sup>59</sup> with his messengers on their way back from Pekin at Lhundubphug, a place on the west of Chha-dañ-La in the Kham country. Here he made a halt of three days which he occupied in conversation with the messengers. The emperor, in making inquiries, is said to have observed "How is the health of Panchhen Erteni? How is that of the Dalai Lama? Is the Dalai Lama making fair progress in gaining accomplishments? Request him, in my name, not to fail to honour me with a visit next year, by which time a great temple, like that of Potálá, will have been erected here in China. This year, also, I have raised a monastery like that of Taśi-lhunpo for him.

"My mind is eagerly waiting for the day when the Panchhen Erteni's advent will sanctify this place. I am occupied with that thought alone. When His Holiness arrives in the vicinity, I shall send Wang and the chief ministers of state to escort him hither. My heart will overflow with joy, when he will arrive hereto converse with me. The very sight of his thrice-sacred face will increase my moral merits ten thousand-fold."

So saying he handed over to them his portrait to be presented to the Panchhen as a token of his deep respect for him. When the letter with the enclosures and the portrait were laid before the Panchhen, he was trans-

<sup>58</sup> A cross breed between a yak and a cow.

<sup>59</sup> 28th of the 7th lunar months 41 days after starting from Taśi-lhinpo.

ported with joy. He paid great reverence to the portrait, keeping it always before him. Then, by slow marches he reached Ku-bum.<sup>60</sup> Here he stayed till the 10th of the 3rd lunar month, residing in the new palace erected by the emperor of China at a cost of Rs. 2,50,000. Here in the Amdo country, there were 50,000 monks in all the monasteries, whom he entertained with food, besides distributing alms of one *sañ* to each monk. From the date of his starting from Tañi-lhunpo to the date of his arrival at Pekin, not a single month passed in which he did not receive five or six letters with gold tablets and rich presents. The Emperor's arrangements for his comfortable accommodation and convenience were complete. Each halting station was furnished with 2,000 pack-ponies, 100 dromedaries, 40 Mongol felt tents, 100 cotton tents, stuffed seats and cushions, chairs, and other furniture and utensils. A daily allowance of Rs. 3,325 was allotted from the Imperial exchequer to meet the daily expenses of the Panchhen's party. At each station there waited a chamberlain, a master cook, a Don-Ñer,<sup>61</sup> a store-keeper, several purveyors, a chaplain, a Dorjelapon or master of the ceremonies, a physician, a chief of the grooms, orderlies, cooks and key bearers. The Panchhen Rinpoche's party consisted of 500 monks, 100 soldiers or guards, 800 servants, 100 clerks, besides a few Indian Acháryas<sup>62</sup> Mongols, Chinese and Tibetan deputations, consisting of Le-hu Ampan, a few officers of the Ampan's staff, Eerteni Nomankhan, Tá-lama<sup>63</sup> and many other officers of State. A large convoy of provisions also accompanied them. The Emperor sent for him his own private dress, belt, fur hat, and other necessities of a journey. Fruits and many sorts of dainties, and delicious dishes, and a few fish some of which were about thirteen feet long. The latter, though considered very delicious by the Chinese, were scrupulously avoided by the Panchhen and his party.<sup>64</sup> All the Lamas and chiefs of Amdo and Kham, the laity and the clergy, together with the princes of the 106 Mongol principalities, and the governors of the thirteen provinces of China proper, came to pay him obeisance and receive benedictions from his hand. Even on the way he gave the vows of monkhood to three lakhs of novices. By these kind and generous acts he won the affection of all people. He started from Kubum on the 10th of the 3rd month, and reached Siliñ fort, from which by slow marches he arrived at a place called Pelokhé, where a deputation from the Emperor, consisting of the High Commissioner Ta-phu,

<sup>60</sup> Vulgarly pronounced Kumbum. The birthplace of Tsoñkhapa.

<sup>61</sup> The receiver of guests.

<sup>62</sup> Pandits or Buddhists.

<sup>63</sup> High rank Lamas are called Tá-lamas by the Chinese.

<sup>64</sup> At Tañi-lhunpo fish life is considered very sacred. Although the rivers teem with varieties of fish, scarcely do the people of Tsañ kill or eat them.

high Lama, S'erab dorje, and others waited upon him. They brought him the following reception presents; a yellow sedan chair with golden spire, a pair of yellow and red umbrellas, a pair of red and yellow fans, embroidered with figures of dragons in gold, and numerous other things. Then slowly marching on he arrived at Taika,<sup>65</sup> where the Imperial high priest Chañkya Rinpoche, accompanied by the Emperor's 6th son, also arrived to receive him. The meeting was an event of great joy and happiness to both parties. After exchanging presents, the high priest presented the Panchhen with the Emperor's letter written on a gold tablet, accompanied by a Lama crown studded with pearls, pearl rosaries, one of the best steeds from the Emperor's stable, a Yañ-te (*jade*) saddle, gold pots, and fine sorts of dresses.

From here he started off in advance 2000 loads of Tibetan articles, consisting of images, blankets, shawls, &c., and travelling slowly on he arrived on the shore of Dolonor<sup>66</sup> where he halted for 8 days. Here more than a million of Mongols assembled to receive benediction from his hands. He was then invited to a big monastery belonging to the Chañkya Rinpoche, where, after giving dinners to the monks of 12 monasteries, he distributed alms to the mendicants. Proceeding on by slow marches, on the 22nd of the 7th month, he arrived at Ye-hor.<sup>67</sup> Here he was met by the chief ministers of state, ordered to be in attendance for his Holiness's reception. Party after party of the nobles and chiefs of the empire arrived, all of whom dismounting from their horses, thrice prostrated themselves before His Holiness. After the usual presentation of a *khátag* they received benediction from his hands. The procession of these nobles was a pretty sight indeed. At midday they conducted his Holiness to the top of a hill to show him the scenery of the surrounding country. His Holiness was delighted with the extreme beauty of the place. The green mountains and valleys, according as they were near or distant, resembled heaps of emerald or sapphire. The disposition of the natural obelisks of rocks, resembling so many piles of chhorten, and the fine verdure, with rows of juniper and birch, round numerous gardens, ravished his eyes. On all sides, there were bowers and orchards bearing varieties of flowers and fruits. The green corn-harvest that filled the country, the endless springs, and silvery cataracts that poured forth their foaming water from the neighbouring mountains, and the charming serenade from the warbling groves greatly

<sup>65</sup> Called in Tibetan Tañi-Chhog-phel.

<sup>66</sup> Lake Dolonor or seven lakes.

<sup>67</sup> Visited by Col. Prijewalsky who calls it Jehole or Yehole. The Chinese call it Ye-hor and the Tibetans call it Tshe-jole.

<sup>68</sup> Khatag means a presentation Scarf.

refreshed him who was so long tired by continual marches in the endless steppes of Mongolia, and broke the monotony of his journey. The Emperor's palace, envired by numerous shrines, appeared like a celestial mansion. The most remarkable of all the buildings at Ye-hor were the two monasteries called Potálá and Taśi-lhunpo, newly erected after their prototypes of U and Tsañ. Their workmanship and architectural finish struck him with wonder. Just as he was stepping to the back of this sublime eminence, there arrived, accompanied by Chañkya Rinpoche and many high officials, the Emperor's prime minister Ar-a-phu-gún, to conduct His Holiness before the Emperor's presence. First they presented him with the Emperor's *khátá*<sup>68</sup> and with tea. He was then conducted, carried on a State sedan, towards the palace gate, the left and right sides of which were lined with innumerable banners and umbrellas, amidst the solemn and imposing music of drums, cymbals, and clarionets. The Emperor, descending from his throne, came to the door of the reception-room to welcome His Holiness. As soon as he saw the Emperor's face, the Panchhen was attempting to kneel down, when the Emperor stopped him. Then the Emperor, presenting the auspicious *khátá*, softly touched his hands and said—"Welcome, Lama! Is your Holiness's health all right? On account of the length and tediousness of the journey, I believe your Holiness has become exceedingly fatigued?" "By your Imperial Majesty's mercy and kindness," replied the Panchhen, "no fatigue or weariness could do me harm." After a copious exchange of sincere and polite expressions, the Emperor, holding his hand, conducted him to the top of a spacious throne where, seated confronting each other, they conversed as intimate friends. The Emperor added, "Your Holiness has arrived here at a very happy and auspicious time. To-day is the 70th anniversary of my birth. I am exceedingly delighted." After a few minutes' stay here, the Emperor conducted him to the great palace, where seated as before, they both refreshed themselves with delicious tea and engaged in conversation. On this occasion the Emperor took off from his own neck the necklace of pearls of inestimable value,—each pearl as large as an apricot—and put it on the Lama's neck. He also presented His Holiness with a yellow satin hat, the top of which was adorned with a pearl as large and regular as a hen's egg. Presently, they went to the new monastery of Taśi-lhunpo where a grand and sumptuous dinner was served. As soon as it was finished, the Panchhen's presents were laid before the emperor. They consisted of a silver mañdal, images of Buddha, Tsoñkhapa and Sambhara wrought in solid gold, one thousand gold *sañs*,<sup>69</sup> 1000 saddle ponies, turquoises, corals, and amber, besides incense sticks,<sup>70</sup> European

<sup>69</sup> A gold *sañ* is equivalent to 60 Rupees.

<sup>70</sup> Called in China joss-sticks.

broadcloth, Tibetan broadcloth, and shawls, all of which formed 100 horse-loads. The Jasag Lama's<sup>71</sup> presents to the Emperor were half as much as those of his master the Panchhen Rinpochhe. The Sopon-Chhenpo and chamberlain<sup>72</sup> also made presents, each half as much as the above. The Emperor, at the first meeting, had made the following presents: Mañdals of gold and silver, three excellent embroidered pictures of the three Tantrik systems, Guhya-Samāja, Sambara Chakra, and Bhairava Chakra, a few of the finest gold painted China cups, a gold mendicant's platter, a gold spittoon, a gold water-sprinkler, a pair of gold vases, a gold incense-burner, a square brocade carpet studded with turquoise; many articles of jade and crystal, 500 scarves, 500 gold *sañ*, 50 of the very best satin robes, 9 tiger skins, 9 leopard skins, 9 fox skins, 1000 white ermine skins, 1000 beaver skins, and 1000 lamb skins of the finest fur. The Jasag Lama and others also received suitable presents. The next day the emperor went to return visits at the Panchhen's residence at Ye-hor Tasilhunpo. From the 23rd of the month for two days they met each other twice or thrice daily and talked on various topics, each time exchanging presents. From the 25th for 12 days they spent their time in witnessing magical and illusive feats and performances, wonderful sights, horse-racing, dances, operas and theatricals. During his residence at Ye-hor the Panchhen did not forget his religious duties. He initiated many thousands of monks, made offerings to all the temples and viháras, and distributed alms to the congregation of monks. All these acts of piety and virtue raised him high in the Emperor's esteem. One day the Emperor presented him with a seal of yañti (jade) and a diploma written on golden tablets. In his conversation the Emperor expressed great anxiety for the welfare of the Tibetans—"How is the Dalai progressing in his studies? What interest does he shew in hearing religious sermons? Does he possess intelligence and talents? Does he show parental love and affection for his subjects? What is his age? What are the religious accomplishments of the Panchhen himself?"—were some of the points of his enquiries, to all of which excellent answers were given by his Holiness. The Emperor, in accordance with the custom of his ancestors, presented the Panchhen with the Imperial Diploma and seal, appointing him the sovereign of the whole of Tibet,<sup>73</sup> advising him to exert himself well to promote religion and the welfare of his subjects. The Panchhen then addressed the Emperor:

<sup>71</sup> Jasag Lama is the prime minister of the Panchhen Rinpochhe and Lord Treasurer of Tsan.

<sup>72</sup> Called in Tibetan Dsimpon.

<sup>73</sup> This does not rob the Dalai of his right, because the Panchhen and the Dalai bear the relation of spiritual son and father, *vice versa* when they differ in age, and of brothers when they are of equal age.

“O Heaven-elected sovereign, incarnate Manju-ghosha!<sup>74</sup> Thou who art like the parent of all moving beings inhabiting this earth and the illuminated firmament, especially of China, Tibet and Tartary (Hor), hast vouchsafed to show so much kindness to such a petty Lama as my humble self. Wherefore we shall gratefully apply ourselves to praying to the three Holies to prolong your Imperial Majesty's life and happiness. There is nothing more to convey to your Majesty than the expressions of our sincere thanks and assurance of serving your Majesty to the best of our power in all spiritual matters.” On the 28th of the 8th lunar month they bid good-bye to Yehor. On the 1st of the 9th month the Panchhen arrived at the yellow shrine of the Imperial palace of Pekin where he took up his residence. The Emperor paid him a visit at the palace of Kema park. On the 10th he was invited to the Emperor's palace, where he spent three days. This time both he and the Emperor conversed in private, for 6 hours. Afterwards he visited all the palaces of the Emperor, conversed with the chiefs and nobles of Pekin, sent offerings to the 28 temples of the Emperor, and distributed alms and food to about 10,000 monks. The Emperor entertained him with several dinners and theatricals, and at times he heard his sermons. Even at Pekin his Holiness did not fail to administer the vows of priesthood to several thousand monks.

On the night of the 25th he felt a strong headache and irritating pains in his nose. In the morning he communicated his ailment to his servants. Next morning Sapon Chhenpo asked him how he felt during the night. Nothing very serious, replied the Lama. On the night of the 26th he did not take any food and said that he ailed very much. He also complained of colic and biliousness. All these symptoms of approaching danger alarmed the Sapon Chhenpo who at once communicated his fears to his colleagues. The Chañkya Rinpochhe and some of the Emperor's physicians, came to feel his pulse. They declared, that except some disorders and bodily agitations, they saw nothing so serious in his pulse as would tend to endanger his life. On the 27th his Holiness performed the service of Mahākāla for the Emperor's benefit. Hearing of the illness of his Holiness from the Chañkya Rinpochhe, the Emperor requested him to take a few days' rest. The Panchhen himself also thought that a short cessation from labour might do him good. After a few days' rest, he seemed to recover. During this time he performed many pious acts, giving alms to 7,500 beggars, and ransoming 3,00,000 animal lives. His illness again returned. The Emperor, unmindful of ceremonies, privately attended him with two of his chief physicians who administered medicines to him. After this, his sprightliness to some extent increased, and his cheerfulness revived.

<sup>74</sup> The Emperor of China is the incarnation of Manju S'ri or Manju Ghosha, the Lord of learning and wisdom.

He was always merry when in the company of Chañkye Rinpochhe and the Emperor's fifth son. Outwardly, there were no traces of indisposition, but it was apparent that his usual temper and appearance had undergone some change, and his friends and servants when they saw that he could take no food at all became very uneasy at heart. Once, Sapon Chhenpo, drawing up his sleeves, saw an eruption resembling small-pox on his arms. He at once showed it to the Jasag Lama.

Being informed of this, the Emperor immediately sent his best physicians to attend his Holiness. Examining the pulse, they found nothing ominous, but could not mistake the eruption as other than that of small-pox. They gave him some medicines, but to no effect. He soon succumbed. On the 1st of the 11th month, he sent for the two Indian Pandits who had accompanied him in all his travels from Taśi-lhunpo, one of whom happened to be absent, but the other, named Purnagir, came. Seeing Purnagir's face, his Holiness's became cheerful, and his last words were addressed to Purnagir in the Arya language. In the afternoon, sitting up in a cross-legged posture like Buddha Amitábha, he passed away from this world. A few minutes after, his person, still retaining its former brightness, contracted to the size of a boy. During this portentous interval there appeared many auspicious omens and sights. This melancholy event cast the whole of Pekin into mourning. The Emperor overwhelmed with sorrow, did not come out of his chamber for many days. The Sapon Chhenpo, Jasag Lama, Chañkye Rinpochhe were the chief mourners. The Emperor preserved the corpse in a coffin of gold and made offerings to it for 100 days. The Emperor and the government of Tsañ distributed immense alms to the mendicants and the destitute for the benefit of the departed. Offerings were sent to all the monasteries and religious establishments of China, Amdo, Tibet and Hor for the increase of the moral merit of the deeply lamented Panchhen, which cost 32 millions of Rupees. The Emperor constructed a chhorten of gold at a cost of 42,000 Rupees or 7,000 gold *sañ* in which the coffin was placed. On the 12th of the 2nd month, in the following year he sent up this massive tomb to Taśi-lhunpo, engaging 500 conveyors. The Chañkye Rinpochhe and the 6th prince accompanied the remains as far as three days' journey. Great honours were paid to the remains of this deeply lamented and illustrious guest by all classes of men of the celestial Empire. The arrangements for the reception of the remains were equal to what were made for the Panchhen during his journey. At the command of the Emperor the Ampan and many of the generals accompanied the remains to Taśi-lhunpo. Immense offerings were made to the coffin on the way. Headed by the Dalai Lama, all the Lamas of U and Tsañ came to make obeisance to their late beloved spiritual guide and sovereign whose remains reached Taśi-lhunpo on the 21st of the 6th month.

All the earnings of the deceased were spent in pious services. About 200,000 silver *sañ* were expended in alms to the poor, and all the presents, made by the Emperor, together with those obtained from other sources, of the estimated value of 4,15,665 *sañ* were spent in erecting his tomb and in decorating and adorning it with precious stones and satin flags on which were woven such mystic phrases as Ye-dharma-hetu, &c. This was the greatest and noblest and perhaps the wisest of the sovereign Lamas that ever appeared within the snow-girt realm of Tibet. Equally wise and noble was his friend the great Chhiñluñ, the Emperor of the celestials.

*Names of the important Stages of Tañi Paldan Yeñe Lama's Journey  
from Tañi-lhunpo to Peking. 1779 A. D.*

བད་

TIBET.

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|---------------------|---|
| བུ་ཤ་ཤིས་མཐོང་ས་    | 1. Tañi-ñoñ (a village).                          |
| རོ་རྩེ་པོ་          | 2. Dorje-po (a village).                          |
| ལུ་ག་མཐོང་མཐོང་ས་   | 3. Lug-doñ-shiká (a large village).               |
| མཚོང་མཚོང་ན་ག་      | 4. Tsañ-tsañ-naga (a small lake).                 |
| མཐོང་མཐོང་མཐོང་དཀར་ | 5. Shoñ-shoñ-dóñ-kar-gañ (an insignificant vil-   |
| མང་                 | lage).  |
| ལྷ་བུ་དཀར་རྩེ་གས་   | 6. Lha-bu-kar-teg.                                |
| ཏི་བུ་བས་སུ་མ་མདོ་  | 7. Ta-bab-sum-do (the junction of three roads).   |
| འཛོམ་པང་            | 8. Dsom-thañ (plain).                             |
| ལྷ་ས་པང་མོང་        | 9. Lhá thañ-koñ (pasture plain).                  |
| མ་རྩེ་དཀར་མདོ་      | 10. Má-kyañsum-do.                                |
| མཐོང་རྩེ་ཐམ་པ་      | 11. Yañ-tuñ-sam pa (bridge).                      |
| ཤོག་བུ་ལམ་ནག་       | 12. S'og-bu-lam-nag.                              |
| ཤོག་བུ་ལྷ་ལྷ་       | 13. S'og-bu-pa-lha.                               |
| ཡང་ས་པ་ཅན་བུ་ཤིས་   | 14. Yañ-pa-Chan, tañi thoñ-mon. (River Yañ-pa-    |
| མཐོང་མཐོང་          | chan with a bridge.)                              |
| ན་ཐུ་མོ་            | 15. Na-thu-mo, (one day's journey west of Lhasa). |

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| ཞ་ཐུག་             | 16. Sha-búg.   |
| ཐུག་ཚེད་ལྷ་ཁྱེ་ཁ་  | 17. Bas-tshañ-lha-chhui-kha (river)  |
| ཐུག་དཀར་མའི་མདེ་   | 18. Kur-karmai-do.   |
| ནུ་ཤང་             | 19. Ne-u-thañ.   |
| འདམ་ཐོད་པལ་ཤིས་ཤང་ | 20. Dam-tod-taśi-thañ (a large village).   |
| མཚོད་རྩ་པ་ཐོད་པ་   | 21. Chhorten-gya-pá (there is a Chhorten near it).   |
| འཕལ་འོང་           | 22. Bab-roñ (a small village).   |
| ན་ཐང་མོ་           | 23. Na-tañ-mo.   |
| དུག་ཆུ་ཁ་          | 24. Wyug-chhu-kha (river).   |
| ས་པར་ཐུ་           | 25. S'a-pur-thú (swampy place).  |
| ཆུ་དཀར་མོ་         | 26. Chhu-kar-mo (river).   |
| ནམ་ཆུ་མ་ཤི་        | 27. Nak-chhu-mani (a long Mendañ near the vil-<br>lage. This is the boundary between Tibet<br>and Kham). |

## ཁམས་

## KHAM.

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|---------------|--|
| ནམ་ཆུ་པར་ཐུ་  | 28. Nak-chhupar-bu (a large town with a garri-<br>soned fort and a monastery). |
| ཁ་ཚེད་ལ་པས་   | 29. Tha-tshañ-la-deb.  |
| ཆུ་ནམ་གན་     | 30. Chhu-nak-gan (steppe).   |
| ཐུ་པོ་ཐུ་འོག་ | 31. Chyo-pho-de-roq (steppe).  |
| ཤས་མའི་ལ་     | 32. S'ag-thil (steppe).  |
| ཐུག་དཀར་མོ་   | 33. Tag-kar-mo (steppe).   |
| ཐུག་ལའི་གཤམ་  | 34. N'úg-lai-sam (a high mountain).  |
| ཐུག་ཐུག་ཐུག་  | 35. Lhún-dúg-búg (steppe).   |
| ཐུང་ལ་        | 36. Dañ-la (a high mountain).  |
| ཚེ་ཆུ་ཁ་      | 37. Tsha-chhú-kha (a hot spring).  |
| ཐུག་པ་ཐུ་ལུག་ | 38. Bal-va-lú-yúl (steppes).   |
| ཨ་མ་འདམ་ཆུ་   | 39. A'ka-dam-chhú (an extensive swamp).  |

<sup>1</sup> A mountain of low altitude.

39. བཟ་དཀར་རྩེ་བ་ Tag-kar-chhuñ-va (a rocky hill).  
 40. བཟ་དཀར་ཚེ་བ་ Tag-kar-chhe-va (a rocky peak).  
 41. ཉེ་ལོན་པུ་རུར་ To-lonpá-thur (a cluster of seven mountains).  
 42. རྩེ་རྩེ་རྩེ་བ་ Kyañ-chhúi-núb (river).  
 43. མེ་ཐོ་ཐང་ Me-dothañ (a plain filled with flints).  
 44. སཀ་ཁུ་ཕུན་གྱི་ཤར་དོན་ San-khúpún-gyiśar Ño-kyithañ.  
 45. རྩེ་ཐང་  
 46. རུང་དུག་ལྗེ་ Tuñ-dúgdá (steppe).  
 47. རུང་ཁོག་ Tuñ-t hog (steppe).  
 48. ཀ་མོ་ཚེ་ Na-mo-chhe (steppe).  
 49. ཀོར་ཚེ་རྩུ་ལ་མཐོ་ Hor-chhendúl-go (steppe).  
 50. ཐ་ཚེ་སུམ་མདོ་ Tha-ṭshañsúm-do (steppe).  
 51. འབྲི་རྩེ་ Di-chhú (a great river larger than the Tsañpo  
 near Taśi-lhunpo.)  
 52. <sup>1</sup>འབྲི་རྩེ་ལོ་ལྷོ་མཐོ་ Di-go-lailho-śam.  
 53. <sup>2</sup>འབྲི་རྩེ་ལོ་ལྷོ་མཐོ་ Di-goi-laichyañ-śam.  
 54. <sup>3</sup>འབྲི་རྩེ་ལྷོ་འབྲུ་ Di-chhúilho-dam.  
 55. ཀ་མོ་ཚེ་ Na-mo-chhe (steppe).  
 56. ལཔ་ཅེ་དཀར་རྩེ་ Lab-tse-kar-chhúñ (obo).  
 57. རྩེ་མཐོ་མ་ཀ་ Chhú-mar-kha (river).  
 58. ལཔ་ལམ་མཐོ་ལ་ལྷོ་མཐོ་ Yak-go-lá-teñ (a high mountain).  
 59. ལེ་ལྷོ་སུམ་མདོ་ Saú-súm-do (steppe).  
 60. ལྷོ་མཐོ་ལྷོ་ Lañ-ma-lún (steppe).  
 61. ལཔ་ལམ་མཐོ་ལོ་ལྷོ་མཐོ་ Pa-yan-ha-raila-śam (a high mountain).  
 62. ལཔ་ལམ་མཐོ་ལོ་ལྷོ་མཐོ་ La-tehgal-na-śam (on the back of this moun-  
 tain).  
 63. ལཔ་ལམ་མཐོ་ལོ་ལྷོ་མཐོ་ La-matho-lo-ga (a small hill called Lama's  
 Skull).

<sup>1</sup> A high mountain.<sup>2</sup> North face.<sup>3</sup> South bank of Di-chu.

- མཚོ་མ་ཐིང་ 64. Zemá-thaŋ (thorny plain).  
 ལྷ་ལྷ་མ་མ་ 65. Khú-khú-Ama (steppe).  
 མཚོ་མུ་རིང་ 66. Tshokya-rin (a lake about 5 miles in length  
 and a mile in breadth).  
 མ་ཐུ་ 67. Ma-chya (steppe).  
 མཚོ་སྟོ་མ་ 68. Tsho-somá (small lake).  
 བོ་མ་སེ་བེ་སུ་ 69. Bo-hase-be-sú (steppe).  
 གེ་མེན་ལྷ་ལྷ་ 70. The-men-khú-tsú (steppe).  
 རམ་དཀར་ 71. Dam-kar (steppe).  
 མ་ཆེན་བུམ་རའི་གདམ་རིའི་ 72. Ma-chenbom-raikaŋ-ri-thoŋ (snow moun-  
 tains).  
 ཐུ་རུ་རུ་འུ་ལྷོ་ཅ་ར་སུ་ 73. Túrur gyi-lhoharasé (lake).  
 ལ་རིག་ཆ་ཚོན་ 74. Arig-chnú-tshen (a hot spring).

## ལྷོ་དང་ས་གཤིས་

## UPPER MONGOLIA, KHOKHONUR.

- སོ་རོ་ལ་ 75. S'o-ro-la (low mountain range).  
 ལུ་ར་གེ་ལྷ་ཚོང་ 76. Ur-ge-ta-tshaŋ (a camp monastery).  
 ལྷ་མིག་མེ་ལོང་ 77. Chhú-migmé-loŋ (streamlet).  
 ས་ལ་ཐུ་ 78. S'a-la-thú (nomad village).  
 ལོ་ལོན་ལྷ་ལྷ་ 79. Alonbú-lag (contains many fountains).  
 མ་ཚོང་བས་ཤིས་དགའ་ལྷན་ 80. Ta-tshaŋtaŋsi-gadanpal-jor-liŋ (monastery lo-  
 cated in stone building).  
 ར་ཐོ་ལོ་ཚྲ་ར་ནང་ 81. Ha-tho-lai (inner side of a mountain).  
 མཚོ་སྟོ་མ་མ་ 82. Tsho-Non-po (lake Khokhonur).  
 ལུང་ལྷ་རི་ 83. Kún-khú-ré (nomad village).  
 ཨོ་ལོ་ར་ཐོ་ལོ་མེ་ 84. Ho-yor-tho-lo-keh (two peaks).  
 ལྷ་ལྷ་ཐོ་ལོ་མེ་ 85. Khú-khúlo-keh (a hill).  
 ཚོ་མག་ཐོ་ལོ་མེ་ 86. Tsha-gantho-lo-keh (a hill).

<sup>1</sup> A very high and snowy mountain.

འདི་རྒྱུ་ལ་  
རྩོད་ལཱེར་དཔོན་པ་

87. *Ñi-Dai-La* (the mountains of Sun and Moon).  
88. *Toñ-khorgon-pa* (monastery presided over by a *Khutug-tu* and containing 300 monks).

ཨ་མདེ་

ཨ་ཁ་རྒྱུ་པ་  
རྩོད་ལཱེར་མཁར་  
གོ་བྱ་མཁར་  
དེམ་མར་གང་  
ཨ་མུ་ལུ་མ་

89. *Hal-jin-ta-pa*.  
90. *Ton-khorkhar* (a fort and a town).  
91. *Go-kyakhar* (a fort and small town).  
92. *Tē-marthañ* (a fertile plain).  
93. *Kú-búm* or vulgarly *Kún-búm* (a large town).

ཐུ་

## CHINA.

རྩོད་ལཱེར་མཁར་

94. *Siliñ* (fortress and town containing 300,000 men).

ཞི་ཡན་པཎ་ཡི་  
ཡིན་ཐུང་ཡི་  
ཁོའུ་དན་ཅི་  
ཞེན་པི་མཁར་

95. *Shi-yañ Phañ-yi* (a Chinese town).  
96. *Phin-túñ-yi* (a town).  
97. *Kaú-ten-tsi* (a small town).  
98. *Ñen-pi* (khar or fort and town with a population of 30,000).

ལ་པ་ཆིང་  
པིང་གུ་མན་  
ཞོ་ཁྱེལ་ཡི་  
ཤོ་ལང་ཅ་  
ཤོང་ཅོ་ཡི་  
ཤོང་ལང་མཁར་

99. *La-pa-chhiñ* (a small town with about 10,000).  
100. *Piñ-kú-śan* (small town).  
101. *Ho khyo-ú yi* (town).  
102. *S'o-lañ-tsi* (small town).  
103. *Thoñ-cho-yi* (small town).  
104. *Toñ-lañ* (khar or fort and large town containing 60,000 men).

ཤིང་ཆིང་མུ་

105. *Phiñ-chhiñ-phu* (a village).

<sup>1</sup> A mountain of moderate elevation.

<sup>2</sup> A low mountain.

<sup>3</sup> Birth-place of *Tsoñkhapa*.

ཐུང་ཤན་

106. Ssuñ-śan (a town containing 20,000).

ཐུང་ཀོ་

107. Khwañ-ko (village).

ས་ཡན་ཁང་

108. Sa-yan-jañ (military outpost).

ཏུན་ཅི་

109. Tūn-tsi (a village).

ཡིན་པོང་ཤུ་

110. Yin-phiñ-shú (a village).

## སྤང་པོ་གེ་

ALAKSHA, LOWER MONGOLIA, IN THE SENSE  
THAT THE MONGOLIAN PLATEAUX SLOPE  
DOWN TOWARDS THE NORTH.

མེ་ཁེ་ཏོ་ལོན་

111. Me-khe-tó-lón (nomad town).

ཨ་ལེ་སུ་ཡི་ཐུང་ཤན་

112. A-le-sú-i-hú-tag (sandbanks and loam piles).

ཡེ་ཁེ་ཐུན་ཤེ་

113. Ye khe thúñ-keh (small nomad village).

ཐུ་ལན་

114. Hú-lan or Khu-lan (nomad village).

ཧོ་ཡོར་ཐུང་ཤན་

115. Ho-yor Hú-tag (there are two wells here).

ཨ་ལོན་ཐུང་ཤན་

116. Au lon Hú tag (contains many wells).

ཐུ་མུར་ལ་ལ་ལ་

117. Thú-Myúr Hala-ka (small nomad village).

ཕིན་ཅིང་ཐུ་

118. Pin-ehhiñ-phú (a small Chinese fort).

ཤིང་ཤ་མཁར་

119. Nñ-śa (khar or fort) a large fortress under a  
Mogul Prince son-in-law of the Emperor,  
contains 50,000 men.

མ་ཅུ་པམ་ལ་

120. Ma-ehhú (river Hoangho).

ཁིང་ཅིང་ཀོ་

121. Khiñ-ehhiñ-ko-wú (small nomad village).

ཐ་པུན་ཨ་པོ་

122. Tha-pún-au-po (contains 5 "obos").

ཐུང་ཐུན་ལྷི་

123. Ooñ-khúl-tshig (nomad village).

ཐོ་ཐུ་ལས་

124. Tho-thú-le (pasture land).

ཐོ་སོ་ཐུ་ཨམ་

125. Tho-so-thú-'Am (small nomad village).

ས་རི་

126. Sú-ji (pasture land).

ཨ་ལོན་ཐོ་ལོ་ལ་

127. On-lontho-lo-ká (a hilly place).

པོ་ལོ་ལོ་ལ་

128. Parotho-lo-ká (contains many hillocks).

མི་ལན་

129. Mi-lan (a pasture land).

མར་སོ་པི་

130. Ha-rakopi (a small desert-like plain).

- ལུལ་ཅི་ཕུ་སུ་མི་ 131. Ool-chithú-sú-mí (a monastery).  
 ཀ་གན་ཨི་ལི་གེ་ 132. Chha-ganili-keh (a pasture hill).  
 ཀ་གན་ཆུ་ལོ་ཐུ་ 133. Chha-ganchhú-lo-thu (a plain filled with  
 white stones).  
 མོ་དོན་ཐུ་ལག་ 134. Mo-tonpú-lag (a fountain with trees).  
 བོ་ར་སུ་ཨ་ 135. Por-sú-Ha (a desert-like plain).  
 ཀ་གན་སོ་ར་ར་ག་ 136. Chha-ganso-por-ka (a chorten built of white  
 stone).  
 མུ་ར་ག་ རྒྱ་ག་ 137. Múr-ga-tshúg (a mountain of low altitude).  
 ཅེ་ར་གེ་ལོ་གེ་ 138. Cher-keh-i-gol (river).  
 པ་ག་ན་རིན་ཨེ་ར་ཇེ་ 139. Pa-ga-na-rin Er-ge (a large landslip).  
 མོ་ཐོང་གེ་ལ་ 140. Ho-thoñ-gol (a large river).  
 མ་དང་མོ་ཐུ་ 141. Ha-ññ-Ho-shu (a rocky hill).  
 རེ་ག་སུ་ཐུ་སུ་མེ་ 142. Je-kehsú-thú-sú-me (monastery).  
 བསྟན་ཆུ་སྒྲིང་ 143. Tan-gye-liñ (monastery, 100 monks).  
 ཐུབ་པསྟན་དཔེ་འཕེལ་སྒྲིང་ 144. Thúb-tan gé-phe-liñ (monastery, 200 monks).  
 བསྟན་མི་མ་མི་འབྲུང་སྒྲིང་ 145. Taši Mi-gyúr-liñ (monastery, 150 monks).  
 རྩ་ཏའི་དོ་སོན་ 146. Mú-tai-to-kon (a tent monastery).  
 པ་རི་ཅི་ 147. Pa-ri-chhi (a nomad town).  
 ཏུ་ར་ 148. Tá-ra (a nomad town).  
 རོ་རེ་ 149. Dor-je (a nomad town).  
 རྩང་པའི་མན་ 150. Wañ-pai-san (a high mountain).  
 པ་ག་པི་ཀའི་ཅི་ 151. Pa-ga-pi-chhai-chhi (pasture-land).  
 པ་ལོ་ཨ་ 152. Pelo-ha (pasture-land).  
 ཐོ་ག་མོད་ 153. Tho-ga-mod (a nomad town).  
 དཔེ་མན་ནི་ཕྱི་སྒྲིང་ 154. Ge-gan-ni-pee-siñ (a large monastery).  
 རྩ་ཁེ་ཐུ་ 155. Khu-khe-ho-thú (a large fortress, 30,000 sol-  
 diers and a population of 60,000).  
 མཎ་ར་མོན་པོ་ 156. Khar-Non-po.

- མ་གན་ 157. Chha-gan (a white stone chorten and small monastery).
- སོ་བེར་ག་ 158. So-ber-ga (ditto ditto).
- མི་ཏི་ 159. Mai-ṭri (a small monastery).
- མ་གན་ཁུ་ཁུ་རེ་ 160. Chha-gankhú-khú-re (inhabited village with a few nomads).
- ཨ་ཆ་པོ་ལ་མ་ 161. Tsa-hapo-lag (contains a fountain).
- ཕུམ་པ་ཐུ་ 162. Púm-pa-thu (pasture-land).
- ཨོ་སུ་ཐུ་ 163. O-sú-thú (pasture-land).
- ཏའི་ཀའི་དགོན་པ་ 164. Tai-kai (gon-pa monastery) (monastery, 200 monks).
- ཏེལ་དེར་ཐུ་ལ་མ་ 165. Tel-der-pú-lag (contains a well).
- པ་ཡོན་ཐུ་ལ་མ་ 166. Pa-yon-bú-lag (contains a well).
- ཐལ་ཐུ་ལ་མ་ 167. Thal-bú-lag (contains a well in the middle of the plain).
- རྒྱ་ན་རིན་ཨོ་སུ་ན་ 168. Jún-na-rin O-sun (contains a streamlet).
- མ་གན་ཁེར་ག་ 169. Chha-ganer-ge (a landslip). (ག is sometimes pronounced as *ge* and at others as *keh*).
- ཏ་ལ་ན་ཐུ་རུ་ 170. Ṭa-lanthú-rú (filled with a kind of shrub from which Chinese paper is made).
- ཐུན་རྫོང་མོ་མ་ 171. Kún-joi-gom (nomad village).
- ཀ་ཡ་མི་ལའི་སུ་མ་ 172. Ha-ya-tu-wai-súma (a large monastery containing 500 monks).
- ཧལ་ཀ་ལ་ན་ཐུ་ 173. Jib-ha-lan-thú (a range of hills).
- ཨེར་ཏེན་ཐོག་ཤིན་ཨོ་པ་ 174. Er-teni-tog-shin-O-pa (contains "obo").
- པ་མ་ཐུ་མར་ 175. Pága-hwa-chár (contains a mine of soda).
- ཐུ་ཐུ་དེ་རེ་སུ་ 176. Khú-khú-ḍere-su (covered with long grass).
- ཏ་གི་ 177. Ṭagi (a nomad town).
- ཐོན་འཇུག་ 178. Thoñ-jug (a nomad town).

ནར་ཤུ་སུ་མ་

ཐུན་ལྷ་ར་

སྲིལ་ཤ་ཐུ་

ཤར་ཏུ་ཤེལ་

ཆ་ཤར་ཐུ་ལམ་

མཚོ་ལུ་ཐུ་

OR

དེ་ལོན་ལྷ་ར་

ཐུན་ཤར་ལྷ་

ཤེ་ར་ཐུན་དེ་

ཐོན་དེ་

ལང་ལུ་

ཆོལ་ཆོན་

སའི་ཆར་ཏ་པ་

སའི་ཆར་ཐོ་པ་

ཆ་ཤར་ཆོ་ལུ་

སུན་ཏ་པ་

ཐའི་ཆི་

ཤེ་ཆི་ལོན་ཐུ་མ་

ཐུར་ཐུན་ཏ་

ཐུ་རན་ཏ་པ་

ཐེ་མེ་ཏ་ཏ་

ལོའི་པ་སུ་མ་

ཐུ་ནག་

ཆོ་ཆོ་ཤེ་ཐེ་

ཤེ་ཏུ་ཏ་

179. Nar-thú-sú-me (a small monastery).

180. Gún-Nvúra (a small lake).

181. Sil-ge-khu (a nomad village).

182. Shan-túi-gol (a small river).

183. Chha-gan-lag (contains a well).

184. Tsho-dún (contains a large Lamasary with 3,000 monks, a place of commerce with 20,000 people).

185. To-lon-nor (Dolonor).

186. A'lá-than-tú-shi (a nomad town).

187. Po-ra-un-der (contains pasture hills).

188. Chog-to (a valley with pastures).

189. Yañ-sú (a small stream).

190. Nol-chhin (a nomad village).

191. Sai-han-ṭa-pa (a high mountain which cannot be crossed in one day,—a shelter for robbers).

192. Sai-han-O-pa (contains an "obo").

193. Chha-gan-ho-ró (boulder-plains and undulated valleys).

194. Sán-ṭa-pa (a low hill).

195. Thai-ji (low hill). [mountains].

196. Ker-chhi-lan-ama (a saddle between two

197. Kur-gún-hara (a rocky valley).

198. Mú-ran ta-pa (a high mountain).

199. Theme-ha-ṭa (contains a huge rock).

200. Lei-pa-súmí (contains a small monastery).

## CHINA.

201. Ko-ko-gé-ther (Chinese town).

202. Shin-kún (contains a Mogul and Chinese population).

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|-------------------------|--|
| ཡེ་ཧོར་པོ་ཐང་           | 203. Ye-hor (pho-dañ or palace) (Jehor or Jehole). |
| ཡཱ་ཤུ་ཐེན་              | 204. Wañ-śu-then (a large town).                   |
| ཀྱང་ཡིན་ཡིང་            | 205. Kwan-yin-liñ (a Chinese town).                |
| <sup>1</sup> ར་ར་ཆོ་འོ་ | 206. Hárá-hotho (contains a fort and town).        |
| ཐུང་ཤི་ཡོང་             | 207. Húñ-sí-liñ (a large town).                    |
| ཡཱ་ཀྱ་ཡིན་ཅི་           | 208. Wañ-kya-yin-tse (a large city).               |
| <sup>1</sup> ཐུང་ཤི་ཡུ་ | 209. Khyañ-sá-yu (a large town).                   |
| ཐུང་ཐོ་ཡིང་             | 210. Hwañ-tho-liñ (a large town).                  |
| ཤི་ཡིང་                 | 211. Sî-liñ (a large town).                        |
| མེན་ཅན་ཆང་              | 212. Men-chan-hañ (a town).                        |
| ཡང་ཤི་ཡིན་              | 213. Pañ-sí-yin (a large town).                    |
| <sup>1</sup> ནན་ཐས་མེན་ | 214. Nan-thon-men (a large town).                  |
| <sup>1</sup> ཡོ་ཐིན་ཅི་ | 215. Yo-thiñ-tse (a large town).                   |
| ཡོ་ཅི་ཆོ་ཁོ་            | 216. Lo-chi-chho-ko (contains a stone-bridge).     |
| <sup>1</sup> ད་མེལ་     | 217. Ta-mel (a small town).                        |
| ཡུན་ཤན་                 | 218. Yún-sán (ditto).                              |
| ཁོ་ཡུ་ཤན་               | 219. Kho-yú-sán (a large town).                    |
| ནང་ཤི་ཁོ་               | 220. Nañ-sí-so (a small town).                     |
| <sup>1</sup> ཡང་ལུ་ལུ་  | 221. Lañ-kwa-sú (a town).                          |
| <sup>1</sup> ཆིང་       | 222. Chhiñ (a small town).                         |
| ཡུ་ཡ་ཐ་                 | 223. Bá-ba-phu (ditto).                            |
| པའི་ཅིང་ཡོ་ཐང་          | 224. Pekin (Imperial Palace and Capital).          |
| རིའི་ཐང་ཐང་འི་ལྷ་ཁང་    | 225. Ree-chyar-Hwañ-si (contains Dalai Lamas       |
| མེད་པོ་ཞེས་པ་ཏུ་        | monastery).  |
| ལའི་ཐ་མའི་དགོན་པ་       |  |

<sup>1</sup> Contains Emperor's palace.

# VI.—LIFE AND LEGEND OF TSOÑ KHAPA (LO-SSAÑ-TAGPA), THE GREAT BUDDHIST REFORMER OF TIBET.

Tsoñ-khapa was born in 1378, A. D.<sup>1</sup> in the town of Tsoñ kha (or Onion valley) in Amdo in Eastern Tibet. His father's name was Lubum-ge, and that of his mother Shiñ-saḥ-á-ebho. The house in which he was born was overhung by a sandal-wood tree rich in foliage. It is said to have borne a hundred thousand leaves, on every one of which was visible the naturally grown picture of Tathágata S'ēngé-ña-vo (Simha dhvani). There having spontaneously appeared on the bark of that wonderful tree the *mantras* sacred to Manjuśrī, the protector of the three classes of beings, viz., men, suras and asuras, the men of the place erected a *chaitya* at its foot. A large monastery containing 10,000 monks was established near it and called the monastery of Kubum Chamba-liñ. It is said that the marvellous leaves of the selfsame sandal tree are even at the present day observed by pilgrims to bear the Tathágata's image inscribed, as it were, by nature.

When three years old, Tsoñ-khapa received the first initiatory sacrament from the celebrated Karmapa Lama Rolpai-dorje, who gave him the name Kun-gaḥ-ñiñpo. At the age of seven the young novice is said to have been miraculously visited by Vajrapāñi and the Indian saint Dipāñkara Śrī-jñāna (called Atiśa in Tibet), from whose hands he received benediction. Having attained his eighth year, he received the second sacrament of novices from the sage Ton-dub Rinchen who changed his name to Lo-ssañ-tagpa or Sumatikirti in Sanskrit. From the same Lama he received instruction in the Sūtras and Tantras. His study-room is said to have been filled with sacred volumes, the lustre of which served him for light. At the age of sixteen he visited Tibet proper, where in the principal monasteries of U and Tsañ, such as Dewa-chan &c, he studied the sacred literature of the Buddhists under such eminent scholars as Lama Wumapa, Je-tsun Reñ-daḥ-va, the hermit of Lho-brag named Lakyi-dorje, Taśi-señgé &c. At the age of twenty he took the monastic vows from Tshul-thim Rinchen, when he manifested a very powerful memory. He was able to recite at a time about 553 *slokas* of the Dulva without a mistake. He was afterwards initiated into the vows of Bodhisattva and others of the strictest kind appertaining to the Tantras. He now acquired the right to confer benediction on others. He also propitiated the divine mother Tárá called Dolma in Tibet, Dugkar-samāja Guhya, Sambara, Bhairava and others of his tutelary dieties. The great Indian teacher, Nágárjuna, Śrī Saraha and the all-knowing Buton, besides many other Indian and

<sup>1</sup> On the 10th lunar month of the year, bearing the name 'fire-bird,' of the 6th cycle in Tibetan chronology.

Tibetan Buddhists miraculously visited him at the time of his studying their metaphysical works. Of all these divine visitors Manjuśrī, the god of learning and wisdom, was his greatest friend. In fact he acquired great proficiency in all classes of science then known in India or Tibet. In the whole of Kañchan or the Himavat country, he was unrivalled amongst the learned. Gonpo-*chhag-dug* or the six-armed Bodhisattva (*Vajrapāṇi*), *Pehar Gyalpo*, *Vaiśramaṇa*, the lord of death called *Tam-*chhen** *S'injesé* and other guardians of the world became his friends and helped him uninterruptedly in the work of Dharma and the preservation of moral discipline and purity among the clergy.

Even from his boyhood *Tsoñ khapa* used daily to commit sixteen pages of his text-books to memory. In Tibet he studied up to the thirty-sixth year of his age, when he mastered the Tibetan translation of the Sanskrit Buddhist scriptures and the *śāstras*, the greater and smaller vehicles of law, the ancient and modern versions of Buddha's precepts, and the philosophies of the various heretical and Buddhist schools. By these accomplishments he became matchless in learning in Tibet. After finishing his studies he devoted himself to writing various commentaries and works, such as aphorisms, *Lam-rim*, *Ōag-rim*, *Tantras*, *Vinaya*, *Pāramitās* and logic. At the time of his commenting on the Tantrik work called *Sambara-mūla tantra*, the god *Sambara* is said to have miraculously appeared before him and remarked—"Tsoñ khapa! even in India such excellent commentaries and synopses as yours were never made." At the time of his commenting on the "*Kālachakra*," its reputed author, the celebrated *Chandra Kīrti*, Emperor of *S'ambhala*, is said to have inspired him. The *Yeshé-khadoma* (the fairies of learning) are said to have miraculously transported him to *S'ambhala* before the presence of that deified emperor.

At the age of thirty-seven he bethought himself of paying a visit to India and invoked *Manju-śrī* to advise him on the matter. *Manju-śrī* personally appeared before him and said, "If by remaining in Tibet, through the medium of yoga, you invoke the Buddhas and Bodhisattvas, great good will accrue to living beings. If, for that particular purpose which can as well be attained by residence in Tibet, you visit India, your life will be shortened, consequently you will ultimately do less good to the world. I therefore exhort you to follow *Nāgārjuna* and *Chandra Kīrti* in doctrinal theories, and *Atiśa* in meditative science, and *Upāli* in ritual and religious observances. O saintly *Tsoñkhapa*! let your school be diffused over the whole of *Jambudvīpa* and let mankind abide by its teaching!" On hearing this, *Tsongkhapa* gave up the idea of visiting India. After thirteen years of meditation (yoga in solitude) he obtained *samādhi*, after which he saw several of his tutelary deities. Even the fairies of learning came in visible form to pay their respects.

He acquired great proficiency in argumentative philosophy and *vyākaraṇa*. Once, in the course of twenty days, he finished reading 100 volumes of *Sūtras* and *Tantras*, and in thirty days he unravelled the intricacies of those books. His acquirements in the *Alankāra Vidyā* (rhetoric) and in *Upadeśa* were considerable, for he was found capable of explaining three volumes of such works daily. He was possessed of rare gifts of elocution. In fact, being an inspired orator, in the midst of a crowded assembly consisting of several thousand men, he could make himself heard to the satisfaction of all. His delivery is said to have been uniform and engaging, being without variation in the pitch of his voice. Being free from any kind of disease either of mind or body, he preached with untiring zeal in the daytime and during the night time. He used to sit in *yoga* in communion with Buddhas and Bodhisattvas. "Such rare talents and assiduity" remarks a Tibetan author<sup>2</sup> "have never been noticed in any of the Tibetan Lamas of ancient or modern times." The works composed by Tsoṅkhapa are replete with sense and profound reasoning. Excellence of style, perspicuity and conciseness are their never-failing attributes. Few authors can boast of such excellencies as embellish his extraordinary writings. They are scrupulously free from errors and blunders of any kind. Arrangement and judicious order are no unimportant characteristics of his writings. His works are faultless in the qualities called *anga*, *pratyanga* and *mūla*, in consequence of which they are easy and intelligible to the general reader. In Grammar and Dialectics his reputation stands unrivalled in High Asia. He held long discussions with the learned philosophers of Tibet and Amdo. The well known Dharma Rinchen and Gé-leg-pal-sang were forced to acknowledge his superiority. He discussed the merits of the *prasanga mādhyamika* school with the celebrated Tag-tshang-Lochhava and Sherab Rin-chen whom he vanquished by his powerful logic and obliged to compose 80 slokas or verses in his praise. From that date his fame spread all over the country. The pride of rival *savants* was humbled when they came in contact with him, and they prostrated themselves before him in reverence and awe. These were the causes which led to the wide diffusion of his reforms. Prior to his advent, Buddhism, though widely spread in Tibet, had greatly degenerated through having assimilated much of the Bon heresy, and especially on account of the clergy having shewn some disregard for moral discipline and the teaching of Buddha. Every one behaved as he pleased under the shelter of its corrupt doctrines, and practised diabolical acts in the name of the *Tantras*. There were few among the Tibetan clergy who abstained from women and wine. It was Tsoṅkhapa who preached strict

<sup>2</sup> sGyal ḌVañ mKhanpo, the late abbot of the Sera monastery who wrote a voluminous life of Tsoṅ-khapa.

observance of the laws of the *Dulva* (vinaya or moral discipline), and by thus conforming to the precepts of Buddha, he revived the purest kind of Buddhism. Tsoñkhapa introduced reforms in every direction. In his reformed school was to be found the essence of the *Sútras*, *Tantras* and *Dhāraṇīs* of the *Maháyána* and *Hinayána* schools. One who is well versed practically in the *Vinaya* teaching of the *Hinayána* school, and who acquires the *Maháyána* or *Bodhisattva dhāraṇī*, can become a good *Gelugpa*.

After S'ákya Simha, no teacher of Buddhism was so eminent as Tsoñkhapa. Even in the *Arya-deśa*, no such refined school as that of *Gelugpa* was known to exist. In Tibet, Tsoñkhapa is called the second Buddha, a title which Nágárjuna, the founder of the *Mádhyaṃika* philosophy, enjoyed in ancient India.

At the age of fifty-three, in the year 1429 A. D., he founded the great prayer assembly consisting of 70,000 monks well known by the name of the *Monlam Chhenpo* of *Lhasa*. It was held annually, and the practice continues up to the present day. Tsoñkhapa on that occasion adorned the head of the image of *Jovo* (lord) S'ákya Muni with a diadem of lapis-lazuli, pearls, rubies and other precious stones, at a cost of 500 gold *srañ* (or 30,000 Rs), and prayed that the sacred religion might continue for ever without being corrupted or degraded. Immense offerings were made. A hundred thousand edibles were placed in heaps to the height of a man's stature. A hundred thousand lamps, fed with butter in huge caldrons, with wicks as big as the largest handkerchiefs rolled up, were lighted, so that the whole city of *Lhasa* was illuminated. The glare was so great that the residents of *Lhasa* could hardly distinguish the stars in the sky. Frankincense, joss-sticks, myrrh, and flowers were offered in great profusion. There were present on the occasion, under human guise, all the gods and demigods, *Nágas* and *yakshas* that were friendly to Buddhism, together with the four classes of genii called *Gyalpo* with the great *Pehar* at their head. All these, disguised in human shape, took part in the proceedings. Tsoñkhapa observed similar ceremonies in subsequent years. In the same year, the great reformer founded the famous monastery of *Gaḥdan*. In the course of the next ten years, he turned the wheel of *Dharma* with unprecedented zeal.

In the sixty-third year of his age, knowing that his end was drawing nigh, he entrusted his principal disciples *Gyal-chhab-je*, *Kha-dub Chho-je*, *Je-śerab-seṅgé*, *Jam-vyañ Chho-je*, and *Chyam-chhen-chho-je*, with the charge of protecting Buddhism. He also charged the lord of death, called *Tam-chhen-sinje-chhoikyí-Gyalpo*, with the defence of the sacred creed, thus exhorting him:—"O thou, the lord of *Dharma*, in this country of *Kañ-chan* (*Himavat*), may thy religion so long as animal life

remains, unextinct, be defended by thee! Thou, together with thy retinue, shalt drive away all enemies, whether internal or external, and the warlike foes of the border lands; thou shalt extinguish all kinds of heretics, who may try to injure the religion." The statue of this dreadful lord of death, who is the sworn guardian of Gaḥdan inspires terror in the minds of sinners who, even to the present day, tremble at his name. It was, according to the popular belief, by the might of this dreaded deity that the progress of the Gurkha armies beyond the boundary of Tsañ was arrested. On the 25th day of the 10th lunar month of the same year, Tsoñkhapa's person having been contracted to the size of a boy of eight, and placed in a mansion encompassed by the radiance of the rainbow, prepared to start for the land of bliss. On that occasion innumerable Suras, Asuras, fairies, gods and goddesses played instruments of music in his honour, showered flowers, and with flags and umbrellas joined in a pious dance for full seven days. On the morning of the seventh day, when by the act of his will he was lost in *yoga*, his soul, leaving its mortal frame, was absorbed in the Sambhogakāya of Buddhahood. Thence forward Tsoñkhapa, under the name of Jampal Nīṇpo, sits by the side of Maitreya the Regent of Tushita (Gaḥdan). His remains, wrapped in cloths inscribed with texts from the Dhāraṇīs,<sup>3</sup> were preserved in a Chaitya of gold. His tomb is a lofty edifice, with a gilt roof, and a golden Chaitya inside.

The Tibetans have the following account of Buddha's predication respecting Tsoñkhapa:—In ancient times, when Bhagaván Śákya lived, a Bráhmaṇ boy prayed to him after presenting him with a crystal rosary. Bhagaván, in return, drew from his right side a white conch shell and gave it to him, saying, "Oh Bráhmaṇ boy, in time to come thou shalt work for my religion; when it shall spread in the Himavat country, thou shalt be the president of the Dharma." The same conch shell was then concealed in the hill called Brogri, in Tibet. It is now to be found in the Dapuñ monastery and is said to be possessed of miraculous powers.

<sup>3</sup> The mystical writings, called Dhāraṇīs, were brought from India during the Sakya hierarchy in the 10th and 11th century A. D. The inscriptions were prepared in Tibet.















བཅོམ་ཏུ་བརྒྱུག་ཅིང་དབྱུག་གཅིང་གི་ཕྱོད་ཀྱི་མངའ་འོག་ཏུ་བསྐྱུས། བོད་ཚེས་ཁ་གསུམ་གྱི་  
 རྒྱུ་ལོར་ཐུར་དེ་བཟང་ཁྱིམ་གྱི་གཏུགས་དཀར་པོ་ཕྱིན་ཕྱོད་པར་དུ་འཁོར། དཀའུགས་ལ་  
 འོག་པར་འཇུག་པའི་མི་བསྐྱེད་པའི་སྤྱོད་པོ་ཐམས་ཅད་ཚེར་བཅད། རྒྱ་གར་གྱི་རྒྱུ་ལོར་པོ་  
 ཞིང་། བལ་པོ་ཡམ་སྤུའི་རྒྱུ་ལོ། མངའ་རིས་རྒྱུ་ལོ་སོགས་མཐའི་རྒྱུ་ཐུན་མང་པོས་  
 རྒྱང་ཡུལ་འུགས་ཀྱི་སྤྱོད་སྤུལ། དབྱུག་གཅིང་གི་མངའ་འབངས་རྒྱུ་དབང་ཐམས་ཅད་  
 མཆེན་པར་སྤུལ་དེ། གནམ་བསྐོས་དཀར་ལྗན་པོ་ཐང་ཁི་ཆལ་ཕྱིན་གྱི་དབྱུ་འཕང་དཀྱང་ལ་  
 རྩེ་པར་ཐུར་དེ། དུ་ལྷོ་པར་དུ་ས་དཀར་ལྗན་གནམ་དཀར་ལྗན་དུ་ཐུགས་པ་ལྷོ་ཡང་རྒྱུ་  
 པོ་འདྲི་རྩི་དུ་འཇུག་སོ། འདྲི་ལ་ལས་བརྒྱ་ཡོད་པ་ལས། ཏ་ཡན་ཅན་དང་། དེའི་ཆོ་པོ་  
 ལྷ་བཟང་གཞིས་རྩིས་རིམ་པར་བོད་ཀྱི་རྒྱུ་ལོ་ལུས། ལས་ཐ་རྒྱང་ཁ་ཆུ་བས་ཞིས་ཐུར་  
 རྩིས་མཆོ་ལྷོ་པའི་རྒྱུ་ལོ་ཐུས། དེ་ལྷར་གྱི་གི་ཅན་གྱི་བརྒྱུད་པ་དཔོན་ཁག་སོ་སོར་ཐུས་པ་  
 རྒྱང་ཕྱོགས་འཕྲོར་དབང་ཐང་དང་ལྗན་ཞིང་། གནམ་ལ་ལྷོས་མི་དགོས་པའི་རང་རྒྱུ་གས་  
 ཐུབ་བར་ཡོད་ཅུང་། རྩིས་སུ་བརྒྱན་འཛིན་ལུང་གིས་འཇུགས་པ་བསྐྱངས་པར་བཞུགས་  
 ཐུམས་ཅད་འཇམ་དབངས་གོང་མའི་མངའ་ཞབས་སུ་ཆུད། གོང་ནས་སོ་སོར་ཤོབ་དང་  
 བདམ་ཅིན་གནང་ཞིང་། ཡལ་མེས་གོང་མའི་ཕྱོག་བཞིན་རི་པོ་དཔེ་ལྗན་པའི་བརྒྱན་འཛིན་  
 དང་བཅས་པ་ལ་གྲུས་མཆོད་དང་རང་རང་གི་གནས་སུ་དཔེ་འདྲུན་གྱི་སྤྱོད་འཇུགས་པ་སོ་ཁས་རྩིས་  
 བརྒྱན་པའི་ཞབས་འཇུགས་ལྷུར་ལོན་པར་ཐེད་དོ། དེ་ལྷར་སོག་པའི་ཡུལ་གྱི་ཐ་དང་པར་བརྒྱན་  
 པ་དར་ནས། བར་སྐབས་ཞིག་ནས་སོག་བརྒྱན་ཐམས་དབྱུག་གཅིང་དུ་སྒྲོལ་གནེར་ལ་འཕྱོ་བའི་  
 སྟོན་དར་བས། བོད་དུ་སྟོལ་གནེར་ཚོད་ལྗན་བཞིས་དེ་སོག་ཡུལ་དུ་འོངས་ནས་བཤད་སྐྱུལ་  
 ཅི་རིགས་ཀྱིས་བརྒྱན་པ་འཛིན་སྟེན་ཐེད་ཐུས་པ་མང་དུ་བྱུང་ཞིང་། དབྱུག་གཅིང་དང་མདོ་  
 ཁམས་ཅི་རིགས་ནས་སྤྱོད་ཅེན་དམ་པ་སྤྱིར་མང་དུ་བྱོན་པལ་བཞུགས་ནས། དོད་སང་གི་དུས་  
 སུ་ཁོར་བྱི་ཡུལ་གྱི་ཐམས་ཅད་གཞི་གཤམ་ཁང་དང་དཔེ་འདྲུན་གྱི་སྤྱོད་ཀྱང་ཞིང་། མཚན་ཞིད་ཀྱི་  
 བཤད་གཤམ་དར་བས་བརྒྱན་པ་རིན་པོ་ཆེ་འཕེལ་ཞིང་རྒྱུས་པར་ཐུར་དེ། སོ་ལོན་པར་  
 ཐུད་ཀྱི་སྤྱོད་དཀར་ཞིག་ཚིམ་མ་གདོགས་སོག་ཡུལ་ཕྱིན་དུ་ཆུ་ལྷགས་དང་སྤྱོད་སོགས་ཀྱི་ལྷ་བ་དན་  
 པའི་མིང་མཇུག་ཡང་མེད་ལ། སྤོན་བྱང་གིས་སྤྱོད་དང་མཁོ་འོས་བརྒྱུད་འཛིན་མཆོན་ཅུང་དོད་  
 སང་མདོ་བས་ལྷ་སེར་གྱི་རིང་འུགས་འབའ་ཞིག་གིས་ཐུབ་པར་ཐུར།

## TRANSLATION.

The three wheels of the Buddhist doctrine spread over various countries, large and small, such as Kashmir, Nepal, Persia, Champaka, Kíś-kindá, Sermig, Gyugma, Ramma, Siam, S'ingala, Priyanku, Yamuna, Chandra dvípa, Makha, Kaśa, Gyi-Jañ, Shañ-Shúñ, Brusha, Hasha, Sumpa, Sabor Miñug or Burmah, Jañ-yul, Yugur, Thogar, Orgyan, Dođípa, Lodpa, Chola, Kalinka, &c., &c. Various accounts are given of the rise and decline of the sacred creed in these countries in converting all living beings universally and partially, according as *Karma* permitted. In those countries many heretical doctrines also existed, which will not all be described here. It will be enough to describe the propagation of Buddhism in Sog-yul (Mongolia).

There is no account of the introduction of Buddhism in Hor by any Pandits or saints from India. The first light of Buddhism came from Tibet—and that from the Sakyapa school. Chhingis Khán who turned the wheel of might (became a mighty conqueror) visited Tibet. After subjugating Nari-kor-sum, U' and Tsañ, Lho, Kham and Gañ, he sent an envoy to Tsañ, offering large presents to the learned Kun-gaḥ-Niñpo, the hierarch of Sakya, and appointed him his spiritual guide, and subsequently invited him to visit Hor. He obtained from Tibet some images, sacred volumes and Chaityas, from which the Mongols imbibed faith in Buddhism and commenced to adore Kon-ehhog or the Supreme Being. During this time some Mongols also took the vows of Upásaka &c., whence they got hold of Dharma. This took place in the *fire-hare* year of the 4th cycle or 2041 of the Buddhist era, if Buddha's Nirváṇa were calculated from the year of the same name; but if it be calculated from the *iron-dragon* year, the introduction of Buddhism in Hor must be placed in 2097 B. E. From the *fire-hare* year to the *iron-dragon* year of the 10th cycle 503 years elapsed. During the reigns of Goyug and Gútan, the two grandsons of Chhingis Khán, Buddhism was formally introduced into Hor. Gútan whose capital was in Lañ-du, hearing the fame of Sakya Paṇḍita, sent an envoy to Tibet with rich presents to invite him to visit Hor.

Sakya Paṇḍita had been previously told by his tutor Sonam-tse-mo about a prediction, that he should be invited to propagate Dharma by a border race who wore hats like falcons and shoes like a hog's snout. The prophecy being now realized, Sakya Paṇḍita accepted the invitation. Accompanied by his nephew Phag-pa and Chhyagna he set out for Hor and met the king in the year *fire-sheep* of the 4th cycle (this date corresponds with A. D. 1248). The king was laid up with a disease called *sadag* (leprosy),

of which Sakya Paṇḍita cured him by the mystical invocation of the *Simhanāda dhāraṇī*. The king and his ministers heard from him the mystical worship of Gye-va-dorje.

He secured to himself their sincere faith by performing various miracles. Prior to this period the Mongolians possessed no written language. Sakya Paṇḍita became desirous of designing a new alphabet for them. Once he observed a certain woman rubbing (softening) a piece of hide with a piece of timber of the shape of the teeth of a saw. He shaped the Mongolian characters after the teeth of that implement. By arranging the letters, divided in masculine and feminine characters,\* with hard or tight, loose or slack, and weak or soft powers he invented the system of writing of the Mongols. In the year *iron-hog* (corresponding with A. D. 1252) both Sakya Paṇḍita and the king died. The remains of the former were deposited in the Chhorten of Dulpai-dé outside the fortress of Lañ-ju. Subsequently in the reign of Muñkhe, Karma Bakshi and others from Tibet visited Hor. Muñkhe's younger brother named Khúblai became very powerful. He conquered China, Tibet, the whole of Hor, and about half of India up to the furthest boundary of Kashmir. He invited Phagpa-Lodoi-Gyaltshan,† the nephew of Sakya Paṇḍita, from Tibet. On his coming to Hor in the year *water-ox*, the Emperor met and held long discussions on religious matters with him, and imbibed much faith in him. Previous to this, he had showed much attachment to Karma Bakshi. Although Phagpa's acquirements in grammar and sacred literature were great, on the other hand the acquirements of the bearded Lama, as Karma Bakshi was called, in judicious learning were eminent. Once under the secret advice of the Emperor, the Empress, named Jema-ssañmo, who revered Phagpa above all, asked him to enter into competition with Karma Bakshi in the performance of miracles. This was done with a view to amuse the Emperor. The parties having agreed to the proposal, the Bakshi, in the presence of the Emperor and his ministers, mounted the sky where he sat cross-legged, as in *yoga*, and passed right through mountains, &c. Phagpa also performed miracles by decapitating himself, then severing the five limbs and turning them into five Dhyañi Buddhas. He afterwards accomplished their re-union to restore to himself his own body. \* \* \* \*

\* Of the consonant characters, every individual was formed by the combination of a vowel and a consonant, such as—

|    |    |     |    |    |
|----|----|-----|----|----|
| Na | pa | gha | la | ta |
| Ne | pe | ghe | le | te |
| Ni | pi | ghi | li | ti |

and so on.

† Ārya Mati Dvaja.

Within the fortress of Lañju (or Lañdu) there is a tomb called the Chhorten of Karma Liñi which is identified with the tomb of Karma Bakshi, Karma Liñi being a mere corruption of the name Karma Bakshi. In the face of this account, the Debther Nonpo and other works say that Karma returned to Tibet where he died.

Previous to the Emperor's taking spiritual vows, the Empress observed the mystic ceremonies of Kaidorje. He inquired what kind of vows were to be taken. When the Empress uttered the words of the vow, he remarked, "Although I might take some of the vows, yet being a sovereign, I cannot say that I will not violate the words of my spiritual guide." The Empress removed the objection by observing, that in worldly matters the Emperor's authority should be supreme, whereas in spiritual affairs the Lama's command should be paramount. The Emperor, satisfied with the suggestion, observed 24 ceremonies, called Thub pai Khor, together with the invocation of Gyeva-dorje. On the occasion of initiation, Khúblai presented the Lama with two large mandalas (circular heaps of precious things) of which the one on the right-hand side was full of pearl balls without pin-holes and as big as sheep's droppings, placed in bundles; the other on the left consisted of heaps of gold. Besides these, immense presents consisting of horses, mules, camels, silk robes, silver and gold, &c., were made to him. He decorated him with an exalted order which in Chinese is called "Sĩĩĩĩĩ tákauśri," meaning the spiritual king of the three worlds, and conferred on him the city and country of Lishim and subsequently the entire sovereignty of Tibet and Tsholkha (Khokonur). Although the Emperor ordered that all the *Bande* of Tibet should adopt the Sakyapa theories, yet the most estimable Phagpa, thinking it fair to let them pursue their anciently adopted doctrines, showed toleration. He returned to Tibet in the year *tree-ox* and in the year *earth-serpent* of the 5th cycle revisited Hor. In the year *iron-horse* he framed the square shaped form of the Mongolian characters, and introducing the system of worship, meditation, and propitiation among the Mongols, furthered the cause of Dharma and living beings. The Emperor having obtained the sacred relics of Buddha, images and sacred books and chaityas from India, erected temples and monasteries by which Buddhism was greatly promoted. The square shaped characters, called Khorig, having failed to answer the purpose of translating the sacred books, the Mongolians made use of the Yugur character in writing their language as a medium for the expression of the sacred hymns. During the reign of king Olje, the Sakyapa Lama named Chhoikyi-hodsser came to Mongolia and perfected the saw-teeth shaped characters invented by Sakya Pandita by adding tails to the letters. The Mongolian characters were thus fit to be used in writing translations from foreign languages. Subsequently in the reign of Hai-sankhúlung portions of the Kah-gyur

and grammar were translated into the Mongolian language. In the reign of Poyanthu, Jam-yañ the pupil of Rigral the Prefect of Narthañ, who during his visit to Narthañ had incurred the displeasure of his Lama by appearing before him in a mask, paid a visit to Hor. Subsequently Jam-yañ pleased his master by sending him large presents for a copy of the Kahgyur collection. Among the presents there was a small box full of Chinese ink which delighted Rigral very much. On his return to Narthañ, Jam-yañ resided in the house where the Kahgyur was copied and which was called Jam-yañ Lhakhañ.

In this manner, the way being opened, the copies of the Kahgyur gradually increased. After Jam-yañ, Karma Rañ-Ju-Dorje visited Hor and became the spiritual guide of one of the Hor kings, who, it appears, was named Chiya-thu. Thogan-themur (the last Emperor of the Mongol dynasty), the well-known descendant of Chhingis Khán, invited Karma-Rolpai-dorje who accordingly in the 19th year of his age in the year *earth-dog* came to Hor. During the fourteen reigns from Chhingis Khán to Erteni Chhogthu, many Sakyapa and Karmapa Lamas visited Hor, some of whom received the honour of the order of Ti-sri. The introduction of the Gelugpa church in the spiritual relation of Mongolia commenced at this time. During the reign of Thumer-kyi Althan Khán, the third Gyal-vañ (Dalai) named Sonam Gya-tsho visited Hor and abolished the worship of Oñ-gvad (the chief Demon) and the practice of offering animal sacrifices to demons. He introduced the Gelugpa (yellow-hat) school of Buddhism in Hor where he died, and his incarnation named Gyal-vañ Yonton Gya-tsho appeared in Mongolia, for which reason Buddhism became greatly diffused over that country, and all the Mongols were converted to the Gelugpa church. Afterwards Shere-thu-guñri translated the three *yum* (vulgarly called *bum*) into the native Mongolian language. In the days of Chbahar-leg-dan Khuthog-thu several translators headed by Kungah Hodsser translated the whole of the Kahgyur into Mongolian. The last of the descendants of Chhingis Khán named Santhu-gusi (called Legdar in Tibetan), a petty prince, was so degenerate that he failed even to rule over his own country and his dynasty passed off from power. In the reign of Sunchi (De-Kyi) the translation of the Kahgyur in Mongolian was revised and partially printed. It was in the reign of the Emperor Chhinluñ (Kyen-long), the incarnate Manjuśrí, that the entire Kahgyur and Tangyur were for the first time printed in the Mongolian language. Then also the all-knowing Chañkya-Rolpai Dorje prepared the Khapai-Juñné, a compendious grammar of the Mongolian language, which was indispensably necessary to facilitate translations (lit., which served as an eye to the future translators.) Asuthu, king of Khálkhá, had met the Gyal-vañ (Dalai Lama) Sonam Gya-tsho during his sojourn in Mongolia and erected the temple of Erteni Jovo.

At that time the incarnation of Tára Nátha (Je-tsun-dampa) named Lo-ssañ-tanpai Gya-tsho in the person of the son of his grandson Dorje Thushi-ye-thu Khán, was acknowledged as the supreme head of the seven Kháلكhá Khanates. The Emperor of China greatly exalted his position by conferring on him high distinctions. The great monastery of Urga called Rivo-ge-gye-liñ was founded, and from that time the incarnations of Tára Nátha successively appeared. Jaya Pañđita Lo-ssán-thin-leg, who was the pupil of the fifth Gyal-vañ and Panchhen-Lo-ssañ Chho-gyan, and Erteni Pañđita Lo-ssañ tan-dsiñ founded many monasteries and promoted the spread of Buddhism in Hor. From this period the land of the Kháلكhá became filled with priestly congregations, sages and saints of immaculate birth, and sacred study and saintly communion were greatly diffused. The Prefect of the Gomañ College of Dapuñ, named Ton-dub Gya-tsho, who was famed to have attained the 2nd stage of Bodhisattva perfection, introduced Buddhism into the Thorgwod country, the progress of which was, however, impeded by the surrender of the country to the Russians (Orrus). Subsequently, when the country was brought under the Emperor of China, the chiefs were re-instated in their respective states and the practice of the precious religion revived. Hashag-chhe-chhu Khán, the reigning chief of the four great tribes of Æ-loth, also called Orod, was defeated and dethroned by Boshog-thu Khán of the tribe of Tshoru who had grown powerful, in consequence of which the whole of the Æ-loth kingdom came under his possession. He established many schools for the instruction of monks in the Sútras and Tantras (aphorisms and mysticism). Thereafter Erteni Jorig-thu khuñ tho-che-Tshe-vañ-rabtan encouraged Buddhism in general and especially the Gelugpa church. He by turns invited the Mahámantrí of Taśi-lhunpo named Geleg-rabgya, and Paljor-gya-tshog, and latterly by inviting Tampa-rabgya of Washul from the Dapuñ monastery and many others, introduced domestic priesthood and service (like that of the Upásakas) among the Mongols. He founded the monasteries of Nam-tse-diñ and the system of imparting instruction to neophyte monks, and established moral discipline and training. Although he failed to establish schools for the study of dialectics, yet by teaching the higher and lower (simpler) Lamrim of Tsoñkhapa, he introduced the secret way to Bodhisattva (perfection). Like the celebrated Ralpachan sovereign of Tibet, he allotted three families of tenants, 6 camels, 40 cows and horses and 200 sheep &c., for the maintenance of every monk or neophyte. After him his son Gahdan-tsheriñ Wañpo invited the celebrated professor and sage Paldan-Yeśé, the learned principal of Thosam liñ of Taśi-lhunpo, the Vinayic ascetic Lo-ssañ Phun-tsho from Dapuñ, who held the office of the Prefect of the Gomañ College, and Ge-dun-leg-pa the Prefect of the Será monastery, of whom the last succeeded in opening classes for the study of metaphysics

and dialectics. He erected many monasteries and filled them with images, sacred volumes, and chaityas by which he filled the Chungar country. By conferring distinctions and endowments on the scholars of philosophy, he greatly diffused Buddhism.

Afterwards when the kingdom was overthrown by internecine wars, all the religious edifices were demolished, the effect of which even now survives in the desolate aspect of the country like the fields of autumn (after harvest). From one of the four famous tribes of Orod, the celebrated king, the upholder of religions, called Guśri Khán, son of the Khán of the Hoshad, was born in the year *water-horse*. His name was Thorol-bá-dur. According to the prophecy of Ti-me Lhun-dub the obtainer of *sacred treasure*, he is said to have been the miraculous emanation of Chhyagna Dorje (Vajrapáni), and according to the revelation of the Kahgyur, he was a religious king who obtained one of the Bodhisattva perfections. At the age of thirteen he assumed the command of the army of the Gokar (white heads), numbering 10,000, and went on an expedition against Hoi-Hoi (Tangyut). He gained a complete victory in the fight, for which he became eminently famous. During this time Buddhism was not spread in the Oeloth country. In other Mongolian countries the Gyal-vañ (Dalai-Lama) Sonam-gya-tsho, at the invitation of Althan Khan, had visited Khálkhá. By reason of their spiritual relation Buddhism flourished there. Guśri-khán, on only hearing its name, imbibed faith and veneration for Buddha. He made many salutations by repeated prostrations towards that sacred country (Tibet), thereby hurting his forehead. When he was twenty-five years old, his mother died. In order to celebrate her funeral and for her salvation, he distributed a large quantity of gold and silver as alms to the poor. On a certain occasion there arose a dispute between the Orod and Khálkhá. Being overpowered by compassion, he came before the Khálkhá assembly to plead for the amicable settlement of the matter, removed their differences and, having brought the contending nations to terms, returned to his own country. At this Ton-khor Chho-je and the princes and ministers of Khálkhá became greatly delighted. They gave him the title of "Tai-kausri." During the Dalai Lamá Sonam Gya-tsho's visit to Mongolia, an Orod came to reverence him. He saluted and presented him a book called Serhod Tampa. On being asked the name of the book, the Orod replied, "Lord! this is called Althan-kere!"\* The Gyalvañ (Dalai), then accepted the man's alms and predicted that in the land of Orod after twenty years Buddhism should be introduced. According to this prediction, Guśri-khán introduced Buddhism by translating Serhod-Tampa and many other volumes after a lapse of twenty years.

\* From althan, gold, and keral (Sanskrit *kiran*), ray of light, golden light.

During this time king Chha-Har having embroiled the six great principalities in internal wars, one of the princes took refuge among the Khálkhá tribes. The Khálkhá princes not agreeing to shelter the refugee, fell out among themselves. One of their chiefs named Chhog-thu, banished from his own country, took possession of the Amdo province. No sooner had he established his power over the Amdo people, than he began to injure Buddhism in general, and more particularly the Gelugpa church. When the report of his evil doings reached Guśri-Khán, he became greatly enraged. In order to succour particularly the church of Tsoñkhapa, he left his native place at the head of a large army, and in the year *fire-ox* arrived near Khokhonur where he inflicted a signal defeat on Chhog-thu and slew 40,000 soldiers in the field. The whole of Amdo now passed under his power.

He then started for U to pay homage to the Dalai, Taśi and Gaḥdan Thipa of whom the last was the spiritual father of the other two. He had an interview with the fifth Gyal-vañ (Dalai-Lama) and Panchhen-Lo-ssañ Chhoi kyi-gyal-tshan whom he greatly venerated. At the time of his visit to the Gaḥdan monastery which took place during the night of the new moon, he saw the interior of the monastery by the light emitted from luminous pebbles on the floor and through the avenues. This event he considered very auspicious. In the year *fire-ox* during the winter season he returned to Khokhonur. In the mean time king Beri of Kham commenced to persecute the Buddhists, having himself become a proselyte to the Bon religion. Hearing this, Guśri-Khán marched towards Kham in the year *earth-hare* with a large army, commenced hostilities and annexed Kham to his dominions. King Beri was captured in the year *iron-dragon*, on the 25th of the 11th month and was thrown into a prison in Kham, while all the Lamas and chiefs of the Sakya-pa, Gelug-pa, Karma-pa, Duk-pa and Tagluñ-pa sects were liberated, and sent to their respective monasteries. After defeating Beri, Guśri Khán turned his attention towards the conquest of Jañ, the king of which country submitted to him without hostilities and agreed to pay him homage and tribute.

During this period the whole of Tibet was ruled by king De-si-Tsañpa whose fort was the castle of Shi-ga-tse. Having adopted the teaching of the Karmapa school, he tried to exalt it above all others and evinced much disregard towards the Gelugpa school. Guśri Khan took umbrage at this. Accordingly, to raise the prestige of the Gelugpa church, he invaded U and Tsañ at the head of his army, defeated all the armies of Tsañ and sent the vanquished monarch and his ministers captives to the prison house at Neḥu, in U, and brought the whole of Tibet under his power. He was now acknowledged as the sovereign of the countries Tibet, Kham and Amdo. He organised an enlightened

government. He extirpated all enemies and rivals of the Gelugpa church. The Indian king Rabo Siñ, the king of Yambu (Nepal), and the Rájá of Nari and many other border kings sent him presents according to their national custom. Afterwards he made a present of the whole of Tibet proper to the fifth Dalai Lama in the year 1645 A. D., and thereby laid the foundation of the fame and dignity of the Court of the Dalai Lamas. Even at the present day their earthly mansion Potálá or Gaḥdan Phodañ is believed to be a counterpart of the celestial mansion of Gaḥdan or Tushitapuri (Paradise). Guśri Khán (Kausri Khán) had ten sons, of whom Táyen Khán and his grandson Lhá-ssañ ruled successively in Tibet. Guśri's son, Tha-ákḥu-tasi Bathur, became king of Khokhonur. Thus the descendants of Guśri Khán, though they ruled separately as independent princes, did not require to be directed by others, but, subsequently, on account of the war raised by Tan-zing Wañ, they were weakened, when the Emperor of China subjugated them all and annexed their countries to his dominions. But he allowed them to retain their respective possessions, and permitted them to follow their religious observances, according to the Gelugpa principles. It became customary with a great number of Mongolian Lamas to enter the different monastic colleges of Tibet, to study sacred literature. On their return from Tibet they shewed themselves capable of teaching the sacred religion. They founded schools in their respective native places. Holy personages from U and Tsañ, Amdo and Kham, having come to take their birth in Mongolia, the country of Hor has now become flooded with monasteries and chhortens and religious congregations. The study of dialectics also has been introduced there.

With the exception of Solonpa, Bargwad and a few other savage tribes, all the Mongols are Buddhists. The heretical Yavana (Lálo) religion decayed and passed away. The old schools of Sakyapa and Karmapa Lamas were abolished, and in their place the Gelugpa school flourished encompassing the land.

#### A GENEALOGY OF THE MONGOLIAN MONARCHY.\*

(Ancestors of Jeñghis-khán).

Theñgir-khu-borta Chhi.

↓  
Bada-chhi-khan.

↓  
Tham-chhag.

↓  
Chhi-Jimer-khan.

\* Obtained from Tibetan sources.

La-u-Jaŋ-bhere-rol.

Pagu-ni-dun.

Sem-dsa-Ji.

Lá-Ju.

Dú-pún-mer-khan.

Podon-chhar-mu-khan.

Gai-chhi.

Bi-khir.

Manan-tho-Jan.

Gai-tho-khan.

Bai-shiŋ.

Khor-thog-shin.

Dum-ba-khai-khan.

Go-len-la-khan.

Bar-than-BA-DUR, (*Badur* or *Bathur* a hero, from which the word *Bahádur* is probably derived.)

Ye-phur-ga badur,  
married to

Huu-lun.

CHHINGIS KHAN or JENGHIS KHAN (born 1182 A. D., reigned  
23 years, and was killed by his wife).  
Aŋkoda. (reigned 6 years)

Goyug (reigned 4 years) Gogan or Goyugan (also called  
or Gutan).  
Koyug.

Olta or Aulta (reigned 6 months)

Muŋkhe Khan (reigned 9 years)

KHUBLAI KHAN (reigned 35 year, died at the age of 80)  
*Sechhen.*

Yesun Themur (reigned 5 years)  
 O-Waŋ-Je or Olje (reigned 13 years)  
 Haisan Khulug (not known)  
 Poyanthu (reigned 9 years)  
 Siddhi Pála Yeñ (reigned 3 years)  
     Ju-thi  
 Yesun thumer (reigned 5 years)  
 Ra-khyi-Phag (reigned 40 days).  
 Kushala-go-thiñ (reigned 30 days).  
 Thog-thumer Chi-ya-thu (reigned 5 years).  
 Erteni Chhog-thi (reigned 1 month).  
 Tho-gan Thumer\* or Themur (1333 A. D., he sat for 35  
     years on the Imperial throne of China, and fled  
     from Pekin in secret to save himself from the  
     conspiracy formed by the Chinese nobles against  
     his life).

The Miñ Dynasty superseded the Mongol Dynasty in China.

\* From Thumer or Themur the name Timur is probably formed.

*Memoir of the Author of the Ṭabaḳāt-i-Nāṣirī. By MAJOR  
G. H. RAVERTY, Bombay Army (Retired).*

Few materials exist for a notice of this author, and these are chiefly furnished by himself.

The first mention he makes of his family is to the effect that "the Imām, 'Abd-ul-Ḳhālīḳ, the Júrjání, having, in his early manhood, dreamt a dream on three successive occasions, urging him to proceed to Ḡhaznín and seek a wife, set out thither; and, subsequently, obtained in marriage one of the forty daughters of Sultán Ibráhīm of Ḡhaznín," who was in the habit of bestowing his daughters, in marriage, upon reverend and pious Sayyids and 'Ulamá, like other Musalmán rulers have continued to do, down to recent times.

By this wife, 'Abd-ul-Ḳhālīḳ had a son, whom he named Ibráhīm, after his maternal grandfather, the Sultán; and he was our author's great-grandfather. He was the father of the Mauláná Minháj-ud-Dín 'Uṣmán, who was the father of the Mauláná Saráj-ud-Dín Muḥammad—who is called Ibráhīm by some—who was known by the title of 'Ujúbat-uz-Zamán or "the Wonder of the Age." He was the father of the Mauláná Minháj-ud-Dín\* Abú-'Umar-i-'Uṣmán, the author of the History entitled the Ṭabaḳāt-i-Nāṣirī, who thence often brings in his father's and grandfather's name, styling himself Minháj-i-Saráj-i-Minháj, the two *izāfats* being used to signify *son of* in place of the Arabic *bin*.

Our author's ancestors, on both sides, for several generations, appear to have been ecclesiastics of repute and men distinguished for learning. He states that he possessed, among the *miṣāl* or diplomas granted to his maternal ancestors by the Ḳhalífahs, one from the Ḳhalífah Mustazí B'illah, conferring the Kází-ship of the fortress, or rather, fortified town, of Túlak, described in his work, together with that over the Ḳubistán, and the Jibál—Highlands—of Hirát, upon his maternal grandfather, in conformity with the diploma previously held by the latter's father before him. His paternal grandfather also received an honorary dress from the same Pontiff; and our author says that he himself possessed the diploma which was sent along with it.

In the oldest copies of the text, and in several of the more recent, our author almost invariably styles himself 'the Júrjání' (چورجانی), as I have from the outset rendered it; but those MSS. noticed in the Preface to the Translation, which appear to have been copied from the same source as that from which the India Office Library MS. was taken, or from that copy

\* The title, Saráj-ud-Dín, means "The Lamp, or the Luminary of the Faith," and Minháj-ud-Dín, "The High-road, or the Way of the Faith." See "Translation," note<sup>2</sup>, page 1295.

itself, generally have جوجانی *Júzjáni* and sometimes *Júrjáni* as above. If the point of *j* *z* be left out, as is very liable to be the case, like the points of other letters, by copyists, it is but simple *j* *r*. Words containing long *ú* *u* are often written with the short vowel *zammah* or *pesh* — — instead of *u*; and hence, in some few copies, it is جرجانی *Júrjáni*, while sometimes it is written both ways in the same MS.

Since writing note<sup>7</sup>, at page 321 of my "Translation," giving an account of the Amír Mas'úd's inroad into the northern parts of Ghúr, when on his way from Ghaznín to Hirát, I have considered that the word given by our author referred to the tract of country described in that note as the Gúzgánán, or the Gúzgáns, by Tájíks, but which Arabs, and people of Arab descent, who use *j* ج for the Tájízik *g* گ, turn into Júzjánán, and that the word he uses in connexion with his own name refers to one of the Gúzgáns, and that he should be styled 'the Gúzgání' or 'the Júzjáni.' As the most trustworthy copies of the text, the best and most correctly written, had Júrjáni, I considered it necessary to follow them as I had begun, and to mention the matter more in detail in the Memoir of the Author's life.

Gúzgán, as the native inhabitants styled it, and Arabs Júzján, is not the name of a single town, village, or fortress, but of two or more of the small districts or tracts of country among the mountains, on the north-west frontier of the country of Ghúr, and north of Hirát, beyond the Murgh-Ab—the Jibál of Hirát, as he himself styles it,—but its exact position, and the localities of most of the great fortresses mentioned by our author in the last Section of his work, are at present unknown to us. The Gúzgánán, or Gúzgáns, were the appanage of the Amír Muḥammad, brother of Mas'úd; and it was from thence that he was brought when he assumed the throne of Ghaznín after the death of his father. Notwithstanding the details which our author gives respecting the great fortresses of Ghúr, Gharjistán, and other parts, including the fortress of Túlak, which appears to have been his own place of residence at the time, and also the home of his maternal relatives (see "Translation," page 1066 and note<sup>5</sup>), which he helped to defend against the Mughal invaders, and which must have been situated in one of the Gúzgáns, he never once, throughout his whole work, refers to Gúzgán or Júzján, except in connexion with his own name. See also notes to pages 186 and 232.

After the Ghúris obtained possession of Láhor in 582 H., and they had seized the Sultán, Khusrau Malik, the last of the Sultáns of Ghaznín, our author's father was made Kázi of the Ghúrián army stationed at Láhor, under the Sipah-Sálár, 'Alí-i-Kar-mákh; and twelve camels were assigned him for the conveyance of the establishment of his office, his tribunal, etc., on the line of march.

Our author was born after this, in the year 589 H., the very year in which Dihlí, of which, and of which Musalmán kingdom, he was subsequently to become the chief Kázi and Šadr, was made the seat of the Musalmán government in Hindústán by the Turk Mamlúk, Kuṭb-ud-Dín I-bak, who was, in after years, to become its first Muḥammadan Sultán. That our author was born at Láhor, as the Dághistání, referred to farther on, asserts, cannot be correct; for, from what he himself states respecting his arrival at Uchchah in 624 H. [see pages 541 and 722], that was the first time he set foot in Hind. Had he been born at Láhor, he would, doubtless, have mentioned it, and he would probably have been styled and known as the Láhorí in consequence.

The next mention he makes of his father is, that, when Sultán Bahá-ud-Dín Sám, ruler of Bámián and Tukháristán, succeeded his father on the throne, he desired that our author's father, the Mauláná Saráj-ud-Dín Muḥammad, should take up his residence in his kingdom and enter his service. With the sanction of his own sovereign and patron, and Bahá-ud-Dín Sám's suzerain, namely, the Sultán of Ghúr, Ghiyás-ud-Dín Muḥammad-i-Sám, the Mauláná proceeded to the Court of Bahá-ud-Dín Sám, and was made Kázi of the kingdom of Bámián and Tukháristán, with the judicial administration over its forces, was made censor, with full powers as regards ecclesiastical law, and entrusted with the charge of two colleges and their funds. This happened in 591 H., when our author was in his third year. He states that the diploma conferring these offices upon his father, in the handwriting of the Wazír of the Bámián state, was still contained in the *khariṭah* [a bag of embroidered silk for holding documents] containing his own diplomas, his banner and turban of honour.

The mother of our author was the foster-sister and school-mate of the Princess Máh Malik, the daughter of Sultán Ghiyás-ud-Dín Muḥammad-i-Sám, mention of which lady will be found in several places in his History; and his mother appears to have continued in her service after her marriage. Our author distinctly states that his early years were passed in the *Haram* of the Princess, until the period of his entering upon adolescence, when, according to Musalmám usages, he had to be sent elsewhere. He speaks in terms of much gratitude of the fostering kindness and protection he received while dwelling in that Princess's household. Under these circumstances, Láhor can scarcely have been the place of his birth.

As early as his seventh year our author began to prosecute his studies; and used to attend that eminent teacher and Imám 'Alí, the Gharmaní, for the purpose of acquiring the Kur'án by heart.

When Sultán Takish, Khwárazm Sháh, withdrew his allegiance from the Khalífah Un-Násir-ud-Dín-Ullah, and the latter's troops had been defeated by him, Ibn-ur-Rabbí', and Ibn-ul-Khaṭib, on two different occa-

sions, came as envoys to the Courts of the Sultāns of Ghūr and Ghaznīn to demand aid from those monarchs against Sultān Takish. In consequence, the Imām Shams-ud-Dīn, the Turk, and the Maulānā Sarāj-ud-Dīn Muḥammad, the Tājzik, our author's father, were directed to proceed to Baghdād, to the Khalīfah's Court, along with the envoys.\* They set out for Baghdād by way of Mukrán; and, in some affray into which they fell on the road, they were attacked by a band of robbers, and our author's father was killed. Intimation of his death was received in a communication from the Khalīfah to the Sultān Ghiyās-ud-Dīn Muḥammad-i-Sām, in these words: "Furthermore, Sarāj-i-Minhāj perished in an affray on the road. The Almighty recompense him!"

Another of our author's relatives, his mother's brother's son, was Ziyā-ud-Dīn Muḥammad, son of 'Abd-us-Sallām, Kāzī of Túlak, who was left in command of the fortress of Tabarhindah, with a force of 1200 Túlakīs, by the Sultān Mu'izz-ud-Dīn Muḥammad-i-Sām, when that Sultān was about to retire from Hind before the hot season of 587 H., intending to return after it was over and relieve him. The Kāzī of Túlak was to hold the place for seven months; but as the Sultān, just after this arrangement was made, was defeated by Rāe Pithorā and severely wounded in the battle, and an expedition into Kburāsān soon after intervened, he was totally unable to come to the Kāzī's relief, as agreed upon, in the following season, and, consequently, after having held out over thirteen months, the Kāzī Ziyā-ud-Dīn Muḥammad had to capitulate.

At the time Sultān Ghiyās-ud-Dīn Maḥmūd, son of Ghiyās-ud-Dīn Muḥammad-i-Sām, was assassinated by the Khwārazmī refugees, in Šafar, 607 H., our author was dwelling at Fīrūz-koh, and was then in his eighteenth year.

In 611 H., the year preceding the surrender of his capital Fīrūz-koh, by the last of the Sultāns of the Ghūrī dynasty, our author proceeded thither. Two years after we find him in Sijistān, at Zaranj, the capital, where he remained some time. At this period the whole of the territories which had formed the empire of the Ghūrīs, including the dominions of Ghaznīn, and extending east of the Indus into the upper part of the Sind-Sāgar Do-ābah of the Panj-āb as far as the Jhilam, had fallen under the

\* He was despatched on this mission by Ghiyās-ud-Dīn Muḥammad-i-Sām, Sultān of Ghūr, the elder brother and suzerain of Mu'izz-ud-Dīn Muḥammad, Sultān of Ghaznīn. The latter is mentioned in a paper in this Journal, Part I., No. 1, for 1880, page 28, by Mr. C. R. Stülpnagel, who, is at a loss to know why the elder brother's name appears on his younger brother's coins, and informs us that "of Sultān Ghiās-ud-dīn scarcely anything is known." Some information respecting him will be found in the Translation of the author's History, and in note <sup>5</sup>, page 472, and <sup>2</sup>, page 489. See also Part I., No. II., page 84, of the "*Journal*."

sway of the Khwárazmís. These events must, in some way, have been the cause of his sojourn in Sijistán for seven months, but he is quite silent on the causes which led him there. See page 195.

In 617 H., during the first inroad of the Mughals into Ghúr and Khurásán, before the Chingiz Khán himself crossed the Oxus with his main army, our author was living at Túlak; and, shortly after, in the same year, took part in the defence of that fortified town against the invaders, who kept prowling about it for about eight months. During a period of four years, from the above mentioned year up to the close of 620 H., during which the Mughals made several attempts upon it, he helped to defend it.

In 618 H., the year in which he says the Chingiz Khán crossed the Jihún into Khurásán, and he was in his thirtieth year, he married the daughter of a kinsman of his own; and, in 620 H., he determined, as soon as circumstances permitted, to leave his native country, and proceed into Hindústán, not liking, apparently, to dwell in a country overrun by the Mughal infidels. In 621 H. he was despatched from Túlak, where he was then living, and in the defence of which against the Mughals he had just taken part, by Malik Táj-ud-Dín Hasan-i-Khar-post to Isfizár, after Khurásán had become clear of Mughals, and from thence into the Kuhistán—the Chingiz Khán had, at that time, returned homewards—to endeavour to arrange for the re-opening of the *kárwán* routes, which, during the Mughal invasion, had been closed, and the traffic suspended.

On a second occasion, in 622 H., he again proceeded from Túlak into the Kuhistán for the same purpose, at the request of Malik Rukn-ud-Dín Muhammad, son of 'Usmán, the Maraghání, of Kháesár of Ghúr, the father of Malik Shams-ud-Dín Muhammad, the first of the Kurat dynasty, as the Tájzík—not Afghán, I beg leave to say—rulers of the fiefs of Hirát and Ghúr and their dependencies, who were the vassals of the Mughals, were styled. The following year he again set out on a journey into the Kuhistán, on the part of Malik Rukn-ud-Dín Muhammad, that the *kárwán* route might be re-opened. From Kháesár he first went to Faráh, and from thence proceeded by way of Sijistán into the territory referred to, and returned to Kháesár again.

In 623 H., our author, who appears to have left Túlak and was residing at Kháesár, with the permission of Malik Rukn-ud-Dín Muhammad went to Faráh in order to purchase a little silk required by him for his journey into Hindústán. Having arrived in the neighbourhood of Faráh, Malik Táj-ud-Dín Binál-Tigín the Khwárazmí, who then ruled over Sijistán, and was engaged in war with the Muláhidah of the Kuhistán, induced him to undertake a journey into the latter territory, to endeavour to bring about an accommodation between himself and the Muláhidah

governor of that part, the Muhtashim, Shams-ud-Dín. Our author was accompanied by the son of Malik Rukn-ud-Dín Muḥammad whose name is not mentioned, but, in all probability, it was the identical Shams-ud-Dín, Muḥammad, the founder of the Kurat dynasty. Our author succeeded in effecting an accommodation, but it does not appear to have been on terms acceptable to Malik Táj-ud-Dín Binál-Tigín; for he wished him to return to the Muhtashim's presence and declare war again. This he declined to do, as he had several times put off his journey into Hind, and was now desirous of departing without further delay, and before the Mughals should again appear. Malik Táj-ud-Dín Binál Tigín was wroth at this refusal, and shut him up within the walls of the fortress of Ṣafhed of Sijistán. There he was detained for a period of forty-three days, but, Malik Rukn-ud-Dín Muḥammad having interfered in his behalf, he was set at liberty.

He did not allow the grass to grow under his feet after this; and in the fifth month of the following year—Jamádí-ul-Awwal, 624 H., [in another place he says it was Rajab, the seventh month, while in another place—page 612—he says it was in 625 H.], by way of Ghaznín and Banián, he reached Uchchah by boat; and, in the following Zí-Ḥijjah, Sulṭán Nāṣir-ud-Dín Kabá-jah, ruler of Uchchah and Multán, placed him in charge of the Fírúzí College at Uchchah, and made him Kāzī of the forces of his son, 'Alá-ud-Dín Bahrám Sháh.

Our author could distinguish the winning side, and preferred it; for, no sooner had Sulṭán Shams-ud-Dín I-yal-timish, ruler of Dihlí, Kabá-jah's rival, appeared before Uchchah, than he deserted Kabá-jah and the Fírúzí College, and went over to his rival. In the first place, our author presented himself before Malik Táj-ud-Dín, Sanjar-i-Gajz-lak Khlán, who was in command of the van of I-yal-timish's forces; and, a few days after, I-yal-timish himself having arrived, he waited on him. He was favourably received, and was appointed to officiate, in his priestly capacity, within that Sulṭán's camp. After the fall of Uchchah, he accompanied I-yal-timish to Dihlí; and reached it in Ramazán, 625 H.

He subsequently accompanied the Sulṭán, in his priestly capacity, to Gwáliyúr in 629 H.; and, in the following year, after that stronghold was taken possession of, was made Kāzī Khatīb, and Imám of Gwáliyúr and its dependencies, under the governor, Rashíd-ud-Dín 'Alí. In the early part of Sulṭán Raziyyat's reign he returned to Dihlí, but he was not removed from office, neither was he a "forgiven rebel;"\* and, during his absence from Gwáliyúr, his Deputies acted for him. On reaching the capital, in 635 H., that sovereign added to his offices that of Superintendent of the Nāṣiríah College at Dihlí.

\* See Translation, page 1285, and Thomas's "*Pathán Kings of Dehli*," page 105.

In the year 639 H., in the reign of Sultán Mu'izz-ud-Dín, Bahrá'm Sháh, our author was made Chief Kází of the Dihlí kingdom, and of the capital as well. In the disturbances which arose between that Sultán and his Amírs, our author, and other ecclesiastics, endeavoured to bring about a peaceful accommodation, but without effect. In Zí-Ka'dah of the same year, the Kḥwájah, Muḥazzab-ud-Dín, the Wazír, bribed a number of villains to murder him; and, after the conclusion of the Friday's prayers, on the 7th of that month, they actually attacked him in the Jámí' Masjid, but he escaped without hurt.

Soon after, on the accession of Sultán 'Alá-ud-Dín, Mas'úd Sháh, on the Kḥwájah, Muḥazzab-ud-Dín, being re-appointed Wazír, our author, in 640 H., resigned the Chief Kázíship, and in Rajab of that year left Dihlí in order to proceed into the territory of Lakhanawáṭi. There he remained about two years, and there he acquired his information respecting it and its rulers. While residing in that country, he accompanied Malik Tughril-i-Tughán Kḥán in his expedition against the Ráe of Jáj-Nagar, and was present at the attack on the frontier post of Katásin, in Shawwál, 641 H. On the removal of that Malik from the government Lakhanawáṭi in 643 H., our author accompanied him on his return to Dihlí, and, in Šafar of that year, presented himself at Court. Muḥazzab-ud-Dín had in the meantime been put to death by the Amírs; and, through the interest and efforts of his subsequent munificent patron, Malik Ghiyás-ud-Dín, Balban (afterwards Ulugh Kḥán-i-A'zam, and subsequently Sultán of Dihlí), who held the office of Amír-i-Hájib, three days after his return, he was put in charge of the Násiríah College once more, and entrusted with the administration of its endowments, the lectureship of the Jámí' Masjid, and the Kázíship of Gwáliyúr, according to the previous grant. Subsequently, in the same year, he accompanied the army which advanced to the banks of the river Biáh for the relief of U'chchah when invested by the Mughals.

In 644 H., at Jalhandar [in the Panjáb], on the return of the army, on the occasion of performing the services prescribed for the 'Td-i-Azhá in the hall of the College there, the new Sultán, Násir-ud-Dín Mahmúd Sháh, to whom his History is dedicated, and after whom it is named, presented our author with a cloak, a turban, and a richly caparisoned horse. In 645 H., he wrote a description, in verse, of the expedition against Talsandah, entitled the "Násirí Námah." The Sultán rewarded him for this with a yearly stipend, and Malik Ghiyás-ud-Dín Balban, the hero of the poem, and commander of the expedition, gave him the revenues of a village in the Hánsí province, which was that Malik's fief at that period. In 649 H., for the second time, the Chief Kázíship of the Dihlí kingdom with jurisdiction over the capital as well, was conferred upon him; but when, two years after, in 651 H., the eunuch, 'Imád-ud-Dín-i-Rayḥán,

succeeded in his conspiracy for the removal from office of our author's patron, who had been raised to the title of Ulugh Khán-i-A'zam in 647 H., and he was banished the Court, our author, like others of the Ulugh Khán's clients and supporters, was removed from the office of Chief Kāzī, and it was conferred upon one of the Rayhání's creatures, notwithstanding our author stood so high in the estimation of the weak and puppet Sultán. In 652 H., matters improved a little: a new Wazír succeeded; and, while in the Kol district, whither our author appears to have accompanied the Sultán's Court, the title of Šadr-i-Jahán\* was conferred upon him.

At the close of the following year the Rayhání was ousted from office, the Ulugh Khán-i-A'zam again assumed the direction of affairs, and our author, who, for months past, had been unable, for fear of his life, to leave his dwelling, even to attend the Friday's service in the Jámí' Masjid, was in Rabí-ul-Awwal, 653 H., for the third time, made Chief Kāzī of the Dihlí kingdom, with jurisdiction over the capital as before.

With the exception of his remark at page 715 of his History in winding up the events of the year 658 H., that if his life should be spared—he was then in his seventieth year—and aptitude should remain, whatever events might subsequently occur would be recorded, our author henceforward disappears from the scene, and we hear no more of him. At the end of his account of the Ulugh Khán-i-A'zam farther on, he does not renew that promise, nor does he do so when finally closing his History. The munificent rewards he received on presenting copies of his work to the Sultán and to the latter's father-in-law, the Ulugh Khán-i-A'zam, are mentioned at page 1294. He refers to his family casually, now and then, in his work, but, with a single exception, enters into no particulars whatever. At page 820 he says, with reference to the Malik-ul-Hujjáb [Head of the Chamberlains], 'Alá-ud-Dín, the Zinjání, that he is "his son, and the light of his eyes;" but he could not have been his son from the fact of his being styled "the Zinjání," that is to say, a native of Zinján in Khurásán. He may have been his son-in-law, or an adopted son.

When the emissaries from Khurásán were received by the Sultán, Násir-ud-Dín Maḥmúd Sháh, as related at page 857, our author composed a poem befitting the occasion, and this, he says, was read before the throne by one of his sons. He also, in one place, refers to a brother.

Between the time when our author closes his History in 658 H., and the Ulugh Khán-i-A'zam succeeded to the throne of Dihlí under the title of Sultán Ghiyás-ud-Dín, in 664 H.—the date generally accepted, although Faṣih-í says it was in 662 H.—is a period of about six years; and, as no other writer that we know of has recorded the events of that period, it is a

\* See "Translation," page 698, and note<sup>8</sup>.

complete blank in Indian History, which, I fear, cannot be filled up. Ziyá-ud-Dín Baraní, in his *Tárikh-i-Firúz-Sháhí*, which is not much to be depended on, says he takes up the relation of events from the time our author left off, but this is not correct, for he begins with the reign of Sultán Ghiyás-ud-Dín Balban.

Our author died in his reign, but when cannot be discovered, neither can the place of his burial. Possibly some inscription may hereafter turn up which may tell us, but there is no record available in any of the works I have waded through in search of the information. Whether his health failed him; whether he grew out of favour with his old patron, the new Sultán; or whether circumstances arose which, as regards the Ulugh Khán's conduct towards the weak-minded, but amiable, Sultán Násir-ud-Dín Maḥmúd Sháh, would not bear the light of day—for there are vague statements of foul play on the part of the Ulugh Khán, but no proofs—who shall say? Some writers state that the Sultán died a natural death, which is most probable, and some further add that he, having neither offspring nor heir, nominated his father-in-law, the Ulugh Khán-i-A'zam, his successor, which was but natural, seeing that, for nearly twenty years, he had virtually ruled the state. That the Ulugh Khán-i-A'zam poisoned him appears unworthy of credence, since, had he desired to supplant him, or get rid of him, he might have effected either object many years before. See "Translation," note<sup>5</sup>, page 716.

The only mention I can find, after much search, respecting these years, between the closing of our author's History and the accession of the new Sultán, is the following from Faṣīḥ-i. "Sultán Násir-ud-Dín Maḥmúd Sháh died in this year 662 H., and great anarchy and disorder arose throughout the territory of Hindústán. At last, since among the great Amírs of Hind, for prudence, counsel, wisdom, munificence, dignity, magnificence, and power, the Amír Ghiyás-ud-Dín [the Ulugh Khán-i-A'zam] was preeminently distinguished, and as he had obtained his freedom previously—a matter never alluded to by our author—he, with the unanimous accord of the great nobles and grandees of the kingdom, ascended the throne of Dihlí in the beginning of this year, 662 H."

The Dághistání, previously referred to, in his *Tazkirah* under the letter س s has the following:—"Saráj-ud-Dín-i-Minháj is the author of the *Ṭabaqát-i-Násirí*, which he completed in the name of the Malik of Hind, Násir-ud-Dín. His birthplace was Láhor, and his origin was from Samr-ḳand."

This last sentence of the Dághistání's is sufficient to show that he is not entirely to be depended upon, in this instance at least. Our author's family was not from Samr-ḳand. The Dághistání also gives the following as a quatrain of our author's:—

“ That heart which, through separation, thou madest sad ;  
 From every joy that was, which thou madest bare of ;  
 From thy disposition I am aware that, suddenly and unexpectedly,  
 The rumour may arise that thou hast broken it.”

In the “*Aḳhbār-ul-Aḳhyār*”—a Biographical Collection of Notices of Saints—of 'Abd-ul-Ḥaḳḳ [he died 1052 H. = 1642 A. D.], the following will be found respecting our author :—“The Shaiḳh, Kāzī Minhāj, the Jurjānī, the author of the *Ṭabaḳāt-i-Nāṣirī*, was a saint, and one of the most learned and excellent of his time, and one of those who would become filled with religious ecstasies on hearing the singing at Zikrs or Tazkirs. When he became Kāzī of Hindūstān, that office assumed integrity and rectitude. The Shaiḳh, Nizām-ud-Dīn,\* states :—“I used, every Monday to go to his Tazkirs, until, one day, when I was present at one of them, he delivered this quatrain :—

“ ‘The lip, in the ruby lips of heart-ravishers delighting,  
 And to ruffle the dishevelled tresses essaying,  
 To-day is delightful, but to-morrow it is not—  
 To make one's self like as straw, fuel for the fire.’ ”

“ ‘When I heard this verse,’ says the Shaiḳh, Nizām-ud-Dīn, ‘I became as one beside myself ; and it was some time, before I came to my senses again.’ ”

Our author appears to have been deeply imbued with the tenets of Ṣūfī-ism, for a brief essay on which, see the Introduction to my “Poetry of the Afghāns.” Professor Sprenger tells me that he was a notorious Ṣūfī. A good account of these Zikrs, or Tazkirs, will be found in the notes to the Third Chapter of Lane's “Thousand and One Nights.”

In the Preface dedicating his work to the Sultān Nāṣir-ud-Dīn Maḥmūd Shāh, our author mentions the reasons which led him to write it, and this will appear as the Preface to the Translation of his History.

\* This, probably, is no other than the celebrated saint of Dihlī.





RABJOR OR (SUBHUTI)





RIGDAN TAGPA





LEGDAN





ABHAYA KARA GUPTA





GO-LOCHAVA of TANAG





SAKYA PANDITA





YUNTON DORJE





GELEGPAL — SSAN<sup>^</sup>



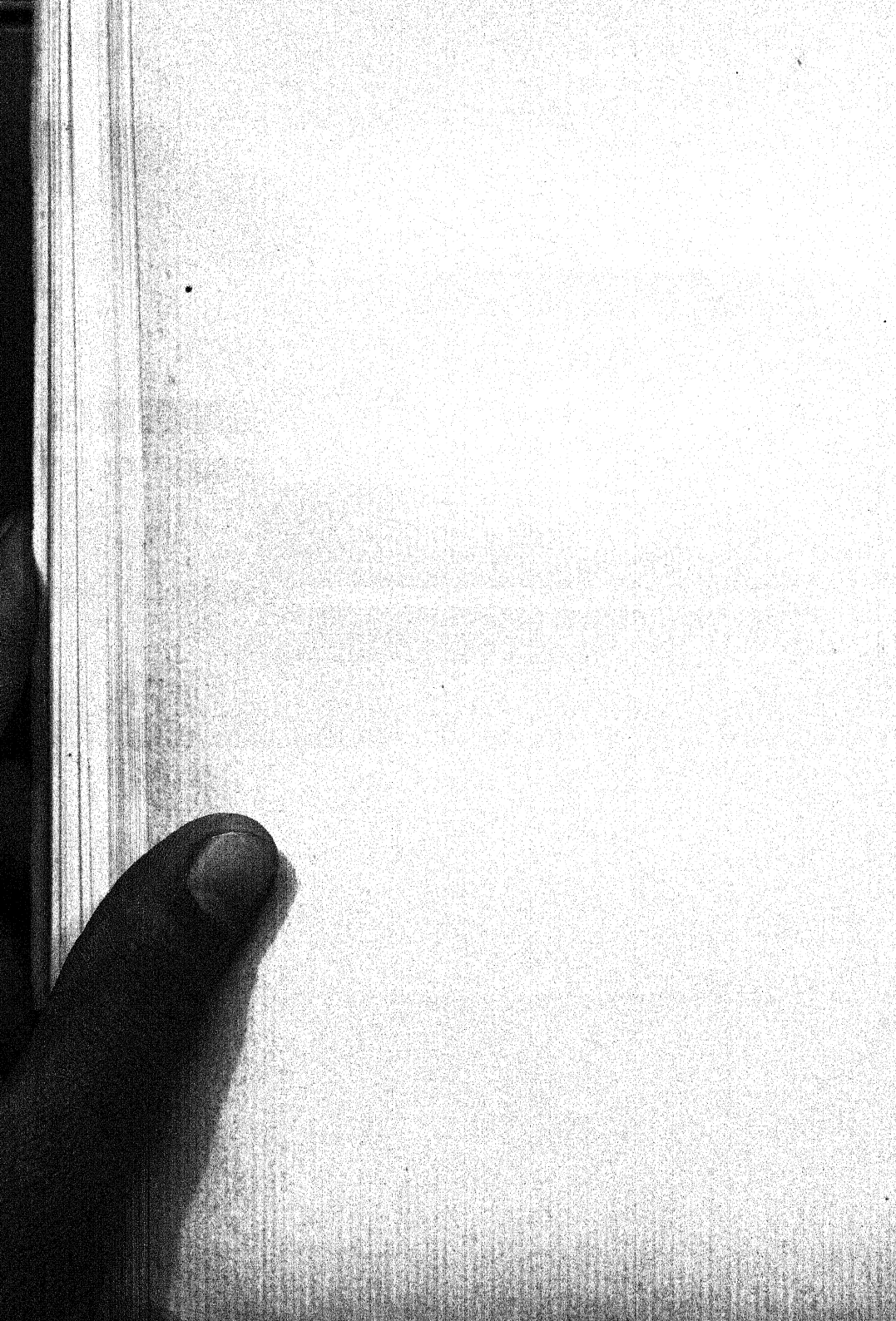


SONAM CHHYOG — LAN<sup>^</sup>





LOSSAN<sup>Â</sup> TONDUB





LOSSAN<sup>A</sup> CHHO KYI GYAL—TSHAN





LOSSAN YESE





LOSSAÑ PALDAN YEŚE



# JOURNAL

OF THE

## ASIATIC SOCIETY OF BENGAL.

Part I.—HISTORY, LITERATURE, &c.

No. II.—1882.

*Contributions on the Religion, History &c., of Tibet.*—By BABOO SARAT  
CHANDRA DÁS, Deputy Inspector of Schools, Darjiling.

(Continued from page 75).

### VIII.—RISE AND PROGRESS OF JIÑ OR BUDDHISM IN CHINA.<sup>1</sup>

#### CHAPTER I.

##### BUDDHISM INTRODUCED FROM INDIA.

*Mé-tse religious sect.*—Previous to the spread of Buddhism in China, there arose certain religious sects which possessed something in common with Buddhism. One of those sects was called Mé-tse after the name of its founder. It enjoined every man to devote himself to the service and welfare of others even at the sacrifice of his own interests, life and body; it also taught that the nature of the soul from the beginning is pure and immaculate, and that only at times it suddenly becomes perverted by admixture of impurities produced by evil thought and action.

*Li-ye-tse religious sect.*—The second in importance among the non-Buddhist religions is that of Li-ye-tse, who taught that all things depend for their existence and development on mutual coherence and support. During this period, there having existed no communication with India, not a word of Buddha's name or religion was known in China. But Li-ye-tse, by his power of foreknowledge, wrote in his own work that in the West there would appear a self-created noble sage, the performer of great deeds, capable at will of engaging in the highest degree of meditation, and passing beyond the region of speech, who would be called by the name

<sup>1</sup> Translated from Dub-thah selkyi Mólóñ. See Vol. L, p. 187, note 1.

of Buddha. By this prediction he first made known the sweet name of Buddha in the country of China.

*Chwañ-tse*.—Again the founder of another religious sect, called Chwañ-tse, saw in a vision that he was metempsychosed into a butterfly. After awaking from sleep, he reflected on the meaning of such a transient and empty dream which lavishes all on you and at last vanishes as a phantom, and inferred that life was an illusion.

*Fu-su*.—Again another teacher named 'Yu-su' (meaning the lord of the world), who was famed as born of a rose, preached a religion which forbade the destruction of human lives and instituted the taking of vows for observing ten moral acts, similar to those of the Buddhists. It also taught that, the results of virtuous actions being multiplied, the pious should be born as gods to enjoy eternal happiness; that on the other hand, the perpetrators of sinful actions should be plunged in hell, to be afflicted with everlasting pains; and that despite their repentance or confession of sins, greater damnation would await those who had knowingly and deliberately transgressed.

All these different sects prevailed in China as can be gathered from the religious histories of China. They did not spread all over the country, nor did their influence guide men for any considerable length of time, but they paved the way for the reception of Buddhism in that vast country.

In the 26th year of the reign of Chou-Wañ, the fifth of the Tehu Dynasty, there appeared, towards the south-western boundary of the kingdom, a halo of golden light, the lustre of which illuminated the realm. The king having witnessed this wonderful spectacle asked the astrologers what was meant by it. They declared that it presaged the birth of a saintly personage in that quarter, whose religion, after one thousand years, should be known in their own country (China). The king recorded this wonderful phenomenon in the Imperial *debthens*.<sup>2</sup> It was in that very year<sup>3</sup> that Buddha was born. Some authors believe that it was the 24th year of the Emperor Chou-wañ's reign. At the age of twenty-nine Buddha entered on the life of a mendicant, on the 8th of the 2nd lunar month; he turned the wheel of Dharma between the 30th and 49th years of his age, and last of all it is mentioned in the works of Chinese Buddhists that he obtained nirvána<sup>4</sup> in the 79th year of his age, on the 15th day of the second month.<sup>5</sup> Buddha died in the 53rd year of the Emperor Moo-wañ's reign. In the 8th year of the reign of the Emperor Miñdhí-yuñ-phañ of the great Hán dynasty, 1013 years after

<sup>2</sup> Records.

<sup>3</sup> The year 1882 A. D. = 2835 A. B., after the birth of Buddha.

<sup>4</sup> Died.

<sup>5</sup> This does not tally with the more correct account of the Indian historians, as may be collected from several Tibetan chronologies.

the birth of Buddha, Buddhism was brought to China. On an auspicious day, in the third year of his reign, Miñdhi saw in a vision, that a saintly personage with a golden complexion, bright as the sun, full three fathoms high, approached his throne from the direction of heaven. In the following morning Miñdhi communicated the night's dream to his ministers, one of whom named Fu-ye informed him, that there existed a certain prophecy about the appearance of a great noble sage in India, of the description that the king gave, and he begged to ascertain if it was not so. The king referred to the ancient records, and computing the dates, found that just 1010 years had elapsed. Exceedingly delighted with this remarkable coincidence, he despatched a messenger of the name of Wañ-tsun to India, in search of the doctrine of Buddha. During that time, there lived in India two great Arhats, one called Mátanga who was born of the race of Kaśyapa, and the other named Bháráṇa Pañḍita. The Chinese messenger besought them to visit his country, in order to spread the benefits of Buddhism among the teeming millions of his countrymen. The Arhats welcomed the invitation and equipped themselves for the journey. A few volumes of sacred scriptures, chiefly of the Maháyána school, several portraits and some sacred relics, all of which they packed on a white horse for conveyance, completed the church necessities with which they marched towards that distant land. They entered China by the southern route and were received by the Emperor at a place called Lou-yo-khyi in southern China. Accompanied by Wañ-tsun, the messenger, they arrived at the palace, while the king, with the greatest demonstration of reverence, approached to receive them. They presented to the king all that they had brought from their country. The king expressed himself well pleased with the presents, and especially with the image of Buddha which bore a striking resemblance to what he had seen in his vision. The Indian Arhats performed some miracles which served to strengthen the monarch's faith in Buddhism. He built a large temple called Péima-ssi and engaged his two Indian guests for conducting religious service therein. Seeing this, the priests of Lo-u-kyun,<sup>6</sup> whose religion was then prevalent in China, remonstrated against the king's encouraging the new doctrine. They said that it would be improper to introduce an alien creed dissimilar to the ancient religion and practice of the country. They also exhibited many prodigies to convince the king of the superiority of their religion over Buddhism. The king, wavering much, at last decided that he should test the merits of both, by casting their respective religious scriptures into fire: whichever passed the ordeal successfully by being untouched by the fire, should have his patronage. It so happened that all the To-u-se<sup>6</sup> books were burnt and the Buddhist volumes remained undamaged. The king being convinced of the impositions of the To-u-se priests, ordered that their high

<sup>6</sup> [Referring to the Bon religion of China, see p. 112, Ed.]

priests Selou and Chhushen should be burnt alive. The two Indian Pandits were extolled to the skies. The king with his ministers and a large number of subjects embraced Buddhism.

On this occasion of the triumph of Buddhism over the To-u-se religion, the king uttered the following verses :

In a fox are not to be found the virtues of a lion,  
The torch cannot enlighten like the sun or moon,  
A lake cannot encompass the earth like the boundless main,  
The splendour of Sumeru is not to be seen in a mountain,  
The blessed clouds of religion encompassing the world  
Will rain upon and quicken the seed of universal good ;  
All that existed not before, will now appear.

From all quarters, ye moving beings, draw near the Victor (Jina) !

In the great fortress of He-nan-fu, the king erected seven temples, of which the temple of Peimassi<sup>7</sup> was the principal one. He also established three convents for the use of nuns. The king himself took the vows of an Upāsaka (a lay devotee). More than a thousand men, headed by the ministers of State, entered monkhood. Once the king addressed the Indian sages thus,—“Venerable Fathers, within the environs of my kingdom, is there no saintly Being residing for the permanent good and protection of all living beings”? Mátaña replied : “Yes, Ārya Manjuśrī dwells in Revo-tse-ña on the top of Panchággra parvata.” He then gave an account of Manjuśrī’s chosen land, which, accompanied by his friend Pandit Bharāṇa he now prepared to find out. After much search he reached the enchanted spot which he distinguished from others by his saintly knowledge. He then reported it to the king—“During the days of Buddha Kaśyapa there lived a king of the name of Āśvakāla who, with the help of demons, constructed 84,000 chaityas, one of which exists on Revo-tse-ña containing a fragment of the genuine relics of Kaśyapa Buddha.” The Emperor, in order to preserve the ancient chaitya, built a lofty temple over it which is now called by the name Tábotha chhorten. Near it he erected the great monastery of Shen-thuñ-su. Among many other religious edifices that were built by this pious monarch, one is the “white chhorten” of Pekin (Pechin). The monastic establishment of Revo-tse-ña consisted of 620 monks and 230 nuns. The learned Arhat prepared an abridgement of the Hīnayāna Aphorisms and Sūtrāntas in the language of China. This work, the first Buddhist work in Chinese, is extant to the present day. Pandit Bharāṇa also translated the five Sūtrāntas, such as Dasa-Bhūmi &c. but unfortunately they are lost. In course of time Arhat Mátanga and Pandit Bharāṇa died. Miñdhi’s successor invited several other Indian Pandits. Among the first batch Ārya-kāla, Sthavira-Chilukáksha, Srāmaṇa Suvinaya, and five other Pandits were well-known. In the second batch

<sup>7</sup> That is, ‘the Lord of the white elephant.’

Pandit Dharma-kāla and several other Pandits, well versed in Maháyāna, Hínayāna and Vinaya Dharma (discipline), were of great note.

The third batch of Indian Pandits, Gaṇapati, Tikhini and others, propagated Buddhism in Kiñnan and other provinces of southern China. These, with the Pandits who appeared during the reign of Napo Ńaan, were the most learned translators and best linguists. Thereafter, during the reigns of the thirteen kings of the Han dynasty, fourteen kings of the Jin dynasty, several kings of Jin-Yugur Su and other dynasties, the Thañ dynasty of twenty kings, and eighteen kings of the Soong dynasty successively, Indian Pandits and sages were invited to China, all of whom exerted themselves to increase the stock of Chinese Buddhist scriptures. There also appeared a host of learned Hwashañ<sup>8</sup> (Chinese monks and Śramanas), some of whom visited India to study Sanskrit and Buddhism. There were others who acquired great proficiency in Sanskrit without going to India. They were all profoundly read in Buddhism and wrote numerous elaborate works in the Chinese language, besides translating many volumes of Sanskrit Scriptures. They also wrote the lives of eminent Pandits of China, who laboured with wonderful energy for the diffusion of Buddhism. These are to be found in the Chinese works called "Histories of religion."

## CHAPTER II.

### BUDDHISM INTRODUCED FROM TIBET.

From the time of the establishment of the Tartar (Hor) supremacy in China, many Tibetan sages visited China and contributed more and more to the propagation of Buddhism. The number of translations of Buddha's teachings and Śāstras increased. Those that were translated after the reign of king Wendhu of the dynasty of Su were analyzed and catalogued. Twice during the reign of the Thañ dynasty and twice in that of the Sooñ dynasty, the scriptures were revised, and additions made to them. All the books that were subsequently written were furnished with tables of contents and indexes. Last of all during the reign of the Tartar Emperor, Sa-chhen, the Chinese scriptures were compared with the Tibetan collections of the Kahgyur and Tangur. Such treatises and volumes as were wanting in the Chinese were translated from the Tibetan scriptures. All these formed one complete collection, the first part of which consisted of Buddha's teachings (Kahgyur). To the second part 21 volumes of translations from Tibetan, the Chinese Śāstras, and the works of eminent Hwashañ, comprising 153 volumes<sup>\*</sup> were added. The whole collection consisted of 740 volumes. An analytic catalogue of all these books was also furnished. In this collection many Śāstras were found which did not exist in the Tibetan collections.

<sup>\*</sup> The same as Tibetan Lamas.

In China there were five Buddhist schools :

- I. The Vinaya or Hínayána school.
- II. The Mantra or Tantrik school.
- III. The Maháyána school.
- IV. The Gabhira Darśana school.
- V. The Sárārtha Tantra.

#### I. VINAYA OR HÍNAYÁNA SCHOOL.

The Indian sage Mátanga who first carried Buddhism into China was the first of this school in China. His successors, for a length of time maintained his school, but latterly it dwindled away when Kumára S'ri was invited to China. Kumára S'ri was a great scholar and deeply read in the sacred literature of the Buddhists. He had also a great fame for prodigies and foreknowledge. During this time Chandana Prabhu<sup>9</sup> was also invited. King Huñ-shi showed great reverence to him. Che-u-Hwashan and 800 other pupils of the Prabhu were engaged in the great work of translating the sacred scriptures into the Chinese language. Sermons and instructions in Maháyána philosophy were copiously given, and more particularly the vows of monkhood and of the Bodhisattva order were taken by many. Henceforth the Hwashan of China introduced the system of entering into the Bodhisattva order—a stage which is only attained after fulfilling the duties of asceticism of the first order. Kumára S'ri, together with Buddha Jñána, professor of Vinaya, Vimala Chakshu, and Dharma-ruchi and the most eminent of his colleagues, translated the four Vyákarāṇas of the Vinaya portion of the sacred literature, and thereby succeeded in enhancing the teaching of the Hínayána philosophy to the monks. Sthavira Sānga Varma, another illustrious Buddhist teacher, came from India to this country (China). The system of the Vinaya school, introduced by Kumára S'ri and matured by Sānga Varma, still prevails in China.

There is an account of the arrival in China of a famous Siñalese nun named Devasará, accompanied by ten nuns from India. It is not known whether she was successful in her attempt to organize the convent system and of extending the vows of chastity and religious devotion to females.

In the four fundamental truths of religion and in works respecting the solution of disputes and doubts about them, the Chinese do not differ from the Tibetans. From among the large body of books of instruction they selected those which suited them most in respect of their habits and ways of life ; in consequence of which they differ in some external observances from their co-religionists in other countries. They have their own

<sup>9</sup> The Chankya Lama, the spiritual guide of the Emperors of China, is believed to be an incarnation of Chandana, one of the disciples of Buddha.

peculiarities. Animal food is forbidden according to their custom. They do not ride nor drive such animals as are naturally intended for those purposes. They prefer the smallest kind of mendicant's platter to the larger sizes. The mendicant's raiment is sewn with depressions and loopholes, in the order and arrangement of birds' feathers. In China, in fact, there is but one class of Buddhists, in consequence of which there is no necessity for the Hwashañ to put marks on their dress, like the Tibetan Lamas of the present day and the Indian Śramanas in ancient times, to distinguish the followers of one school from those of another.

According to the established laws of China, yellow is the sign of royalty, red being the colour reserved for the ministers and nobles. The kings of that age, not liking to alter the ancient usage and also to give a distinctive appearance to the monkish dress, prescribed scarlet for the clergy. In China, people consider it a shameful matter to appear in public with naked arms. So they did not choose to adopt the mendicant's raiment as prescribed in the sacred books. Unlike the Tibetan monks who are forbidden to use sleeves, the Chinese Hwashañ wear them.

In later times when Tibetan Lamas visited China, the question of uniformity in clerical dress arose. The Tibetan Lamas succeeded in preserving their own uniform, owing to the supremacy of the Tartar<sup>10</sup> Emperors over China who tolerated national practices. Up to the present day, those customs remain unchanged. The Chinese Hwashañ dress in scarlet with sleeved jackets, and the Tibetan Lamas dress themselves in red and yellow, each according to their national practice.

## II. TANTRIKISM.

The first of all the Tantriks who came to China from India was Sthavira Śrī Mitra. He diffused the knowledge of Tantrikism by translating the Mahāmāyūra and other Dhāraṇīs into the Chinese language. Although contemporaneously with him many other eminent Indian Tantriks came to China, yet very few books on Tantrikism were translated for the public. The sage Kumāra Śrī also did not communicate his Tantrik lore to the general public, but only to one or two of his confidential disciples, so that Tantrikism made very little progress in China. The little progress that it made, was due to Vajra Bodhi, a learned Āchārya of Mālava, and to his pupil Amogha Vajra. These two arrived together in China during the reign of the Emperor Thañ-miñ hūñ. Vajra Bodhi instructed Shi-ye-she-thah-yé and Sherab-thah-ye,<sup>11</sup> the two great Hwashañ, in mysticism. Amogha Vajra performed the ceremony of Vajra Garbha

<sup>10</sup> Mongol.

<sup>11</sup> These are Tibetan translations of Chinese names.

Maṇḍala for the benefit of the king who, on account of his devotion to Buddhism, was given the religious name of "Repository of wisdom and knowledge of the triple piṭaka." The astrologers having found that malignant stars were ascendant on the king's destiny, he averted the evil by performing a yajña as prescribed in Buddhist mysticism. Amogha Vajra also propitiated one of the guardians of the world called Vaiśramaṇa and thereby enabled the king to triumph over his enemies. Being pleased with him for his eminent services, the king made him a gift of a piece of land supporting three thousand tenants. He translated seventy-seven principal treatises on Tantrikism. After installing his pupil, Huilaṇ, in his place as the high priest, or Vajráchārya, he retired to the region of peace. Although both these two great Tantriks and their pupils passed for saints and sages, yet Tantrikism did not flourish long but soon declined. During the reign of the Soōn dynasty, Pandit Dánarakshita, Dharmabhadra and other Indian Pandits visited China, but, being very jealous of their mystic operations being known to the public, they only communicated the mantras to a selected few, under solemn promise of not revealing them to the people. The later Hwashaṇ were taught in only a few of the Tantrik rites, such as the ceremony Amoghapāśa. It was owing to these several restrictions that mysticism made no progress in China.

### III. VAIPULYA DARŚANA (MAHÁYĀNA SCHOOL).

The founder of this sect was Thaṇ-saṇ,<sup>12</sup> one of the most famous Buddhist teachers of China. He was a descendant of Tuñ-kūñ, the chief minister of Thán kiñ. He was admitted into the order of monkhood at a very early age. Being of saintly origin, in intelligence, quickness, sharpness of mental faculties and aptitude for learning, he was unrivalled by any boy of his age. While only 11 years old, he committed to memory the Vimala-kirti sūtra of the Tangur and the Saddharma Puṇḍarīka of Kahgyur, both of which he could reproduce from memory. He first mastered the Abhidharma piṭaka and then studied all the volumes of the Kahgyur and Tangur collections. At the age of twenty-nine he became acquainted with the Prākṛit language of India, and with a view to travel in that country, secured for himself a passport from the Emperor. Passing through different countries, he reached India, and travelled all over its central and border provinces, such as Kashmir, in all of which he visited numerous places of pilgrimage. He learnt many of the higher and lower yānas from several Indian Pandits. Jetāri, an illustrious sage, was his chief preceptor. At the noble monastery of Nalendra, he learnt the Yogáchārya philosophy from one of its most learned professors, Dánta Bhadra or Dánta Deva, who was then in his 106th year. Some

<sup>12</sup> Contraction of Thaṇ-Ssen-tsaṇ.

writers identify him with the *Achārya Dāntasena*, the pupil of *Vinaya Deva*. He met his chief preceptor *Jetāri* a second time, from whom he again received instructions on the *Yogāchārya* tenets. Besides *Jetāri* and *Dāntasena*, there were other Pandits from whom he received instruction in Buddhist philosophy. He devoted one year and three months to hearing lectures on *Maitreya's* series of *Dharma śāstras*. In the remaining nine months of the second year, he completed his study of *Nyāya* (Logic). Since then during a period of three years he studied Indian philosophies of various schools, and vanquished a certain Brāhmanist king in disputation. In refutation of heresies, he wrote a work based on *Mahāyāna* principles, called "The Extinguisher of Heresy," containing 6600 slokas—the excellence of which struck all Indian wise men with wonder.

Again Pandit *Haraprabha* having written a treatise in refutation of the *Yogāchārya* tenets, *Thañ-Ssan-tsañ* also wrote a volume containing 8000 slokas, called *Ekāntasiddha*, which he presented to his teacher *Dānta-bhadra*. All these works being written in the Sanskrit language, the Chinese philosopher became eminently famous. The people of *Ārya-varta* gave him the name *Mahāyāna Deva*. Some of the Indian *Achāryas* became his pupils in Buddhist philosophy, and king *S'ilāditya* and *Kumāra*, and the king of Southern India called *Dhātubhādra* and several other princes treated him with great reverence. Among the numerous *Hwashañ* teachers who visited India, *Thañ-ssan-tsañ* was the only one who obtained the high dignity of Pandit and enjoyed the veneration of Indian kings. After an absence of seventeen years of which three were spent in the return journey, he returned to China. The reigning Emperor of China, *Chen-ku-an*, received him with the greatest demonstration of reverence and respect, and *Thañ-Ssan-tsañ* presented him with more than 600 volumes of Sanskrit manuscripts written on palmyra leaves, relics of Buddha, images, portraits and different sorts of Indian articles. The king placed him at the head of the monastery of *Huñ-fussi*, where he employed him, together with other learned *Hwashañs*, in translating 607 volumes of Buddhism including the *Sherchin Ashtasahasrika*, chiefly of *Maitreya Dharma*, also in revising many of the ancient translations. He rebuilt the monastery of *Tshi-ain-ssi* or in Tibetan *Chambaliñ*. During that period there were 3,716 religious establishments in China, from all of which he recruited intelligent and well-behaved monks for his new monastery. He also admitted new monks. By these means he was enabled to establish a grand monastic establishment, containing 18,630 monks of which he became the abbot. After the death of *Chen-ku-an*, his son *Ka-u-tsuñ* became Emperor. He greatly patronised *Thang-ssan-tsañ* and his monastery. To every fifty principal monks of *Paimiñ-ssi* he supplied four servants, namely, three apprentice monks and one neophyte. He made

excellent arrangements for the support of the clergy and appointed the illustrious sage as bishop of the three great monasteries, Paimiñ-ssi,<sup>13</sup> Huñfussi and Tshi-an-ssi.

Thañ-ssan-tsañ introduced the three orders of priesthood and the five methods of meditation among the clergy, and wrote commentaries on the S'ata-sahasika, according to the Yogáchárya method, eight treatises on his own system (Vipuláchárya), the Lankávatára sūtra and many other sūtrāntas.

He also wrote many śāstras in general, such as Nyāya Sangraha, Kriyā Sangraha, &c., &c., and devoted all his attention and energies to diffusing the Maháyāna and Yogáchárya schools. He erected a lofty chaitya called Arya Panthā to the south of the monastery of Tshi-ain-ssi, in which he deposited palmleaf MSS. in Sanskrit of Indian scriptures and some sacred relics. He collected one million sacred images from various sources, ransomed 10,000 animal lives, distributed alms to 10,000 men and offered ten millions of lamps to sacred beings. Having worked for a period of nearly forty years to promote the well-being of all living beings, at the age of sixty-five he was emancipated from mundane sufferings. The Vipuláchárya doctrine of Buddhism, taught by him, was obtained by him from his teacher Dánta Bhadra. The following were the illustrious professors whom he followed :

- |                |                     |
|----------------|---------------------|
| 1. Buddha.     | 5. Dharma Rakshita. |
| 2. Maitreya.   | 6. Ananda.          |
| 3. Arya Sanga. | 7. Vinaya Bhadra.   |
| 4. Vasu Mitra. | 8. Dánta-sena.      |

It was Thañ-ssan-tsañ who first introduced this system of Buddhism into China. The name Thañ-ssan-tsañ means "the knower of the three Pīṭakas in the kingdom of Thañ."<sup>14</sup> From one of Thañ-ssan-tsañ's pupils named Khuhu-ki-fuśi, Ti-yan-Shi-han-shehu (teacher of the S'ūnyatā philosophy) and other learned Hwashañs received instruction, and handed down the system to posterity.

#### IV. THE SPREAD OF THE S'ÚNYATÁ PHILOSOPHY.

Buddha delivered this philosophy to Manju Ghosha<sup>15</sup> who in turn delivered it to Nágárjuna. The following were the eminent teachers of this philosophy :—

1, Nágárjuna. 2, Arya Deva, also called Níla-netra, on account of his having two spots, as large as the eyes, on both his cheeks. His real name was Chandrakīrti. 3, Svámī Prajñā-raśini. 4, the Chinese sage Yeśe-pal who was miraculously visited by Nágárjuna. 5, Yeśe-Lodoi, from whom

<sup>13</sup> Various called Pai-massi or Pimañ-ssi.

<sup>14</sup> He was a member of the Thañ royal family.

<sup>15</sup> The same as Manjuśrī.

Ti-chi-taśi learnt it. The last was an eminent scholar who first introduced this philosophy into China and by his piety and excellent accomplishments, promoted the well-being of his countrymen. In the knowledge of the Abhidharma, there was none in China to equal him. In the practice and observance of Vinaya, he is said to have been like a Bodhisattva (saint). He became spiritual guide to the second king of Thengur in Southern China and also to king Wendhi of the Su dynasty. In moral merit he was incomparably great. He erected a monastery called Kw-chhiā-si, on mount Thé-an-tha, and another on the hill called Yu-khyu-wan. In these two he founded thirty-six schools, and furnished them with complete copies of the Kahgyur and Tangur. He constructed 800,000 images of Buddha and Bodhisattvas and miniature chaityas, in gold, silver, brass, sandal-wood, &c. He ordained 14,000 monks and had 32 principal disciples, all of whom were versed in the Sūnyatā philosophy. He wrote numerous commentaries on the various branches of Buddhism, besides notes on Buddha's precepts delivered at the Mṛgarshi grove, the Mahāvaiṣṭya sūtra, Prajñā pāramitā and Mahānirvāṇa tantra. He also introduced the study of a series of books called "The sacrament of offering obeisance by prostrations," "Tun-min," "Tse-yanmin," "Beema," a treatise on mysticism, "Mā-ñe," and "Sūtrānta Vidyā," a complete analysis of Dharma and perfection.

At the request of Kiñ Wen-dhi, he wrote forty religious treatises and fifty synopses of the Prajñā-pāramitā, Sadharma Puṇḍarīka, Mūla Prajñā,<sup>16</sup> &c., for the use of students of Buddhism. After labouring for thirty years in endeavouring to propagate the Mādhyamika philosophy of Nāgārjuna, at the beginning of the sixtieth year of his age,<sup>17</sup> in the 17th year of Khai-hu-ān's reign, he sat absorbed in deep meditation to pass away from this life. He vanquished the "great god" of the Chinese, named Kwan-yun-chhañ,<sup>18</sup> or "the lord of clouds and thunder," and bound him under a solemn oath to defend Buddhism in China. He had thirty-two principal disciples of whom the following were the most remarkable for their learning and purity of life :

- (1) Tañ-an-tsun-che.
- (2) Fu-hu-wá-tsun-che.
- (3) Tuñ-yañ-the-an-tsun-che.
- (4) Cho-shi-lañ-tsun-che.
- (5) Kiñ-shi-tsun-che.

Among his spiritual successors, one named Tha-an-thai-tsuñ who spread his system in the southern province of China called Kiñ-nan, became

<sup>16</sup> Commentary by Nāgārjuna.

<sup>17</sup> On the 24th of mid-winter month.

<sup>18</sup> Also-called Kwan-lo-yu-yer.

very eminent, while the northern part called Tuñ-yu-an, adopted a different school. Commencing with Ti-che, spiritual father and son, and during the five spiritual successions—*viz.*, (1) Dhi-sin-fu-sun-da-shee, (2) Yun-hu-wa-ti-yan-dá-shee, (3) Shi-an-she-hu-fa-tsañ-dashee, (4) Chhiñ-li-hañ-chhiñ-kwa-shee, and (5) Ku-hi-fuñ-chuñ-meedáshee, the study of "Phal-chhen" was chiefly pursued by Chinese Buddhists. The same practice has come down to the present day and it must be admitted that Phalehben is the favourite scriptural work of the modern Chinese Buddhists. The fourth chief Hwashañ, named Chhiñ-li-hañ-kwashie also known by the name of Then-kwan, meaning Vimala-dṛiṣṭi or "clear sight" became the abbot of Revo-tse-ña, for which reason he was called Chhiñ-li-hañ-kwashie. He flourished during the reign of Thañ. Miñ-hu-añ, and was well versed in the ten branches of sacred literature as well as in the science of government. Through the religious sanctity and purity of his life, he obtained sainthood. Although he did not visit India, yet he had mastered the Sanskrit language and could fluently converse in it, nor did he require any interpreter to explain Sanskrit works. He had a gigantic frame, nine cubits high; his hands hung to his knees; he possessed forty teeth; his eyes were scarcely seen to wink; and the very sight of his monstrous person struck men with awe and reverence. Throughout the country of China he was famed as a Mahá Paṇḍita, who had no rival. The illustrious Chankya Rinpochhe Rolpai dorje, the spiritual guide of the Emperor Chhiñ-luñ, in his hymns on the story of Revo-tse-ña describes this great Pandit as an incarnation of Maitreya Buddha. Other writers believe him to have been an emanation of Manju Ghosha. Among the Chinese, he was the greatest scholar in Phal-chhen, on which subject he wrote three large commentaries. Among his principal works the following are well known:—(1) "Vows," (2) "the Mirror of Dharmat," (3) "the Mirror of Lamp of S'ástras," (4) Bodhisattva Pancha Márga, and other synopses of the triple piṭakas, (5) three hundred detached treatises of S'ástras. It is universally admitted that a greater scholar in Phal-chhen never appeared in China. He lived one hundred and two years, during which time he became spiritual guide to seven kings in succession, and taught the sūtrántas several times. His school is known by the name of "Shi-an-she-hu." Its tenets differ very little from those of Thañ-ssan-tsañs, the difference being in the ways prescribed. The 21st spiritual successor of this great teacher named Khu-an-fu thai-fa-shee became celebrated for his learning. He is said to have been miraculously visited by Maitreya, while going on a pilgrimage to Revotse-ña. Although the school founded by Tishi, and his spiritual son, continued for a long time, yet it wrought very little change in the religious persuasion of north and south China.

## V. FIFTH SÁRÁRTHA-VÁDI SCHOOL.

This is the most ancient school of India, derived from Buddha and handed down to his spiritual successors directly. The following is the order of succession in which it has come to posterity :

Buddha, Mahākāśyapa, Ānanda, Śānabastri, Madhyamāhna, Upagupta, Dhītika, Arhat Kṛishṇa, Sudarśana, Vibhaga, Buddhānanta, Buddha Mitra, Panasha, Aśva Ghosha Mashaba, Nágārjuna, Āryadeva, Rāhula-bhūdra, Saṅgānanta, Arhat Ghanasa, Kumārata, and Śha-ya-ta.

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 IX. ANCIENT CHINA, ITS SACRED LITERATURE, PHILOSOPHY AND RELIGION AS KNOWN TO THE TIBETANS.<sup>1</sup>

The name of this great country in its own language is *Sen-te-hu* (*S'en* = God, *Tehu* = land) or the celestial country. Some authors identify it with the fabulous Continent of *Lu-phapa*.

The people of *Āryāvarta* call it *Mahā China*, where *Mahā* means great and *China* is a corruption of *Tshin*. Among the sovereigns of China *She-hu-huā*, king of the province of *Tshin*, became very powerful. He conquered the neighbouring countries and made his power felt in most of the countries of Asia, so that his name as king of *Tshin* was known to distant countries of the world. In course of time by continual phonetic change, the name *Tshin* passed first into *Tsin* and then into *Chin* or *China*, whence the Sanskrit designation *Mahā China* or Great China. The Tibetans call it *Gya-nag*, (*Gya* "extensive" and *nag* "black") or people of the plains who dress in black clothes : for all the Chinese dress in blue or black. So also the Tibetans gave the appellation of *Gya-gar* to the people of India, on account of their wearing white dresses. According to the ancient historical records, many religious schools and customs originated in China. Of these, three were the most important, *viz.*, *She-hu*, *Do-hu* and *Jñ*. The first, *She-hu*, partakes more of a literary than of a religious character. We shall therefore treat it as literature. According to *Sam-bhoṭa*, the father of Tibetan literature, letters are the origin of all science

<sup>1</sup> Translated from *Dub-thah-selkyi-Mélón*. See Vol. L, p. 187, Note 1.

and speech: they are the rudiments of words and their significations: to the formation of letters, religion owes its success: but for the principles of reading and writing, the progress of work, knowledge and science in the world would have come to a standstill.

The first sovereign of China, King Fohi, was a very accomplished prince, possessed of an intellect quick, powerful and discerning. With the aid of his wise minister Tshankye he first invented the art of writing and gave to the letters their form, power and inflection or orthography. He introduced the system of writing on bamboo slates with waxen pencils. His characters were of a rounded shape called Toñ-tse, and it was during the reign of Tshin-shi-huñ that his minister Li-si invented the running hand which were called Li-si after his name. His General Miñthe-yañ invented the brush pen made of hare's hair, and with ink prepared from the smoke of pine-wood painted the characters on silk cloth. Afterwards Tshai-wan of Ñag-rum invented paper. Then, by the invention of a neater sort of characters called khyā-i-si (and the cursive called Tsho-u-si) a more convenient and easy method of writing was introduced which gradually displaced the earlier systems. Many works were written which illustrated the simple and childish character of the earlier people. Li-si and Miñthe's systems of slow and quick handwriting were found unfit and rude and so fell into disuse.

The first king Fo-hi wrote a large treatise on the art of divination and astrology called Khyen-shan which is the earliest work of the kind known. He also wrote a book on Ethics, called "The perfect and judicious behaviour." Then appeared the five literary and moral works called by the general designation of Ookyiañs, *viz.*:—Yeekyiñ Shee-kyiñ. Shoo-kyiñ, Lee-kyiñ and Chhun-chho-u. The authorship of Yeekyiñ is attributed to Fohi, the writers of the remaining four being unknown. She-hu is also a well-known term for that science which treats of the regulation of the customs and manners of a nation.

## CHAPTER I.

### ETHICAL PHILOSOPHY.

The works on this subject are very interesting. The founder of this philosophy was the famous sage Khuñ-fu-tse (in Tibetan Koñ-tse, the latinized Confucius). He was born not long after the birth of Buddha. In the latter period of the Te-hu dynasty, during the reign of Te-hu-wiñ, Khuñ-fu-tse was born in Shan-tu one of the thirteen great divisions of China. His biography is well known every where in China and he is universally believed to have been a particularly sacred personage. The present laws of China and the ethical works, so well suited to the welfare

of all classes of men, are all founded on the Code of laws first drawn up by this great philosopher. From that time to the present day, for a period of more than two thousand and five hundred years, during which time China has witnessed many political changes and revolutions, the downfall and growth of many dynasties, the laws of Khuñ-fu-tse have continued to regulate and govern the manners and customs of the whole community from the Emperor to the meanest subject. So wise and excellent are those laws that they have undergone little change in the course of time. Being the first and wisest preceptor of the monarchs of China, the portrait and name of Khuñ-fu-tse are adored and venerated by every sovereign who succeeds to the celestial throne. This ceremony handed down from generation to generation has got the sanction of antiquity as a heritage to the Emperors of China. The descendants of Khuñ-fu-tse enjoy the second order of the Empire as an hereditary honour, in token of the high regard due to the memory of the wisest man born in China. The Tibetans believe that their celebrated Sroñ-tsan Gampo was an incarnation of Khuñ-fu-tse—one of miraculous birth—in whom was manifest the spirit of Chenressig. Some authors conjecture that Khuñ-fu-tse was the inventor of astrology from the few verses bearing his name and praise, which head almost all the astrological works of China and Tibet. He is also believed by some people to have been the inventor of handicrafts, manufacture, technology &c. It was Khuñ-fu-tse who first taught philosophy and literature in China, but he wrote only a few works on those subjects. His pupils and followers made copious additions to and improvements on his works, which were revised and annotated. The works so annotated and revised which served as guides to the scholars of China, are four in number, *viz.*:—Ta-she-u, Chuñ-yuñ, Loon-yu and Meñ-tse. The outlines of Ta-she-u, drawn up by Khuñ-fu-tse himself, were enlarged by his pupil named Choñ-tse from hints taken from him. The second work Chuñ-yuñ was composed by Tse-se. The third work Loon-yu was attributed to the joint authorship of Tse-le-u Tse kyañ and Tse-sha. The fourth work Meñ-tse derived its name from that of its author. These writers were either Khuñ-fu-tse's pupils or pupils of his pupils. From the time the Te-hu dynasty was founded, literature made rapid strides in China and the number of literary works greatly increased. There grew up during this time, (as afterwards), a number of scholars (not less than 100) who interpreted these works and wrote commentaries on them. The statutes and laws which uphold the government were drawn up during the reign of Hwanku by a learned scholar named She-u-hu, on the basis of Khuñ-fu-tse's works. A few years afterwards, Tse-u-fu-tse, a great philosopher, wrote many original works which, even at the present day, are considered as great authorities and works of reference. Again, there are five other works, called Kañ-chen, which resemble

the Deb-thers or Historical records of Thibet in subject matter; besides they contain many literary and philosophical notices which come more properly under the heading of She-hu, Astrology or the art of Divination.

The earliest written encyclopædia of Astrology is the chief repository of Yeekyiñ, the first of the Uhú series. The art of divination called Porthañ which was brought into Tibet during the reign of the Thañ dynasty was obtained from this great work. In early times, as stated above, there reigned in China the Hun dynasty of three kings and that of Dhi of five kings. During the reign of Fohi (whose name is also written as Hpushy), the first of the Hun kings, there came out from the great river Hé in the province of Henan (modern Ha-nan) a monster called Luñ-ma having the body of a horse and the head of a dragon. On the back of this hideous monster there were eight figures or Mudrás (called Pakwas in Chinese), curiously inscribed. The eight Pakwas being multiplied to 64 by permutation, a work was written under the name of Lyan-shan (chief work). The figures on the back of the monster were called Hé-tho-hu; tho-hu in Chinese meaning "figures" and Hé being the river from which the monster issued. This earlier account of the origin of the Pakwa is called the "First Heavenly System." Afterwards a learned man by the name of Sen-noñ wrote a work on the Porthañ, called Ku-hi-tsañ, based on the first work on divination. It is also said that it was brought down by an eagle from the mountain called Swan-ywan. It is related by some writers that there is a work which was composed from the cry of an eagle. The third monarch of the Hun dynasty named Yee-khyuñ (written as Yihi-shyiñ), by accurate observation of the heavenly bodies and by assigning the distinctive signs of male and female to the five elements, formed the ten fundamentals<sup>2</sup> (and gave the names of mouse, bull, &c., to the twelve concatenations or *Dondals*<sup>3</sup> named the divisions of time, viz.,—years, months and days). All these were represented on a globe,

<sup>2</sup> The five elements of astrology—

1. Tree, Male and Female.
2. Fire           "
3. Earth       "
4. Iron       "
5. Water       "

<sup>3</sup> The Sanskrit words corresponding to the 12 Dondals of the Tibetan astrology or causal connection on which the existence of the human soul depends are :—

- |               |                 |
|---------------|-----------------|
| 1. Avidyá.    | 7. Vidana.      |
| 2. Saṃskára   | 8. Rishṇa.      |
| 3. Vijñána.   | 9. Apádána.     |
| 4. Námarúpa.  | 10. Bháva.      |
| 5. Shadyatna. | 11. Jati.       |
| 6. Sparśa.    | 12. Jaramaraṇa. |

called Hun-thyeu-yi constructed by him for the purpose. The clocks (Tse-men chiñ) and watches (Pe-yo-hu) of modern China are prepared after those illustrations. Moreover, the invention of chariots, boats, forts, ten sorts of musical airs and the use of arms were attributed to him.

*The later heavenly system.*

The fourth king of the dynasty of Te-hu named Yo-hu-tho-hu-thañ-shi, was, in the year tree-dragon (the first of the heavenly years according to this system of calculating time), presented with a wonderful tortoise by a man from the south named Yui-shañ-she. By carefully observing the figures and marks on the tortoise's shell, which were supposed to express the names of divisions of time, the king improved the former books on astrology and the art of divination. From that year to the *fire-dragon* year of the 12th cycle when the Emperor Chheu-luñ ascended the throne, there elapsed 4092 years. There are legends which relate that a subject presented a wonderful tortoise to king Yo-hu, but there is no record of his utilizing the marks on the shell for the purposes of astrology. It is stated that king Shi-hu-yohi obtained a wonderful tortoise of miraculous origin from the River Loo of Hanan, and by reading the astrological symbols and marks known as Pakwa, found on its shell, wrote a large treatise on "divination." He gave the name of Loo-tho-u<sup>4</sup> to it, from Loo, the river whence the tortoise came out.

The period during which the heaven and earth remained one and undivided,<sup>5</sup> was known as Nam Ña, and the period when they became separated and distinct from each other, as Nam Chhyé. During these two periods, and also previously, the science of Pakwa or astrology and divination is said to have existed in itself, in consequence of which it is considered as ever unchangeable. It is not stated in the Chinese books that the "great tortoise" is the prime cause of all things, as is fabled by Tibetan writers on astrology and the black art, after the above account of the wonderful tortoise of the Chinese from whom undoubtedly they have derived their knowledge of astrology and divination. The following are the verses on which the Tibetans, after the Chinese, base all their knowledge of astrology and of the position of the earth.

<sup>4</sup> Tho-hu meaning the book of symbols and signs.

<sup>5</sup> From this it must not be understood that the first work on divination written from the figures on the horse-dragon, was composed before the formation of the Heaven and Earth from chaos. The name Nam Ña is used to distinguish its priority to that which immediately followed it.

Tsug-lag-tse-kyi-tsa-va-ni  
 Ma-há-ser-gyi-rus-bal-dé.  
 Go-vo Lhör-dāñ Jud-ma  
 Chyañ.

Shog-yeshar-la-shog-yen-  
 nub.

Yau-lag-shes-po-tsham-zi-  
 knañ.

Gan-kyalne-pade-ye teng.  
 Dsam-liñ Jig-ten Chhag-  
 par-dod.

The principal root of astrology.

Is the great-golden tortoise.

The tail to the north and the head above.

The right and left sides lie east and  
 west.

The limbs extend to the four quarters

On which lies supreme

The world Jambudvīpa and rests.

Wen-wañ father of the first king of the Chigur dynasty who was a saintly personage revived the first work on astrology written by Fohi. The later heavenly system of astrology, based on the symbols and marks on the tortoise's shell, was revised and improved by Che-hu-ween. Altogether there were three great works on astrology written at three different times, the first being Le-an-shan's, the second Ku-hi-tsañ's and the third Wen-wañ's—all well known in China. During the latter period of the Te-hu dynasty, the wicked and stupid king of Chhen-gur in utter ignorance of the worth of astrology, and apprehending danger from the existence of astrological works which in his eyes appeared ominous and fraught with evil, ordered them to be burnt. The first two works were destroyed, but fortunately Wen-wañ's work survived, and it is on this that the modern astrological works of China are chiefly based. Wen-wañ's son, Chi-hu-kyuñ, revised and illustrated his father's work. Khuñ-fu-tse is said to have improved upon the writings of his predecessors, but this is questioned by some writers who doubt if he ever wrote on the subject of astrology and divination. Another painstaking author wrote a small treatise on astrology, based on Che-hu-kyuñ's work. One of Khuñ-fu-tse's pupils is said to have drawn up some astrological formulæ under the name of Shi-chiñ, which were ascribed by some to Khuñ-fu-tse himself. Probably people mistake this book for Khuñ-fu-tse's. Among the ancient writers of China, Fohi Wen-wañ, Chi-hu-kyuñ and Khuñ-fu-tse are famed as four saintly authors. Old men of Tibet believe that the art of divination was first discovered by Manju-śrī, the god of wisdom, on the summit of Revo-tse-ña. Other accounts, stating that it was given to the world by the goddess Namgyalmo (S. Vidyā) and by Padma Sambhava, also obtain credit in Tibet, but are mere fabrications, having no more truth in them than those ascribing the origin of astrology to Buddha.

*Medical Works.*

The second king of the Huñ dynasty named Yan-dheu-shen-huñ-shi was the first who wrote on medicine. To feel and understand the pulse and to divine human destiny by an intimate knowledge of the fundamental elements were the principal subjects of his works. This latter science<sup>6</sup> was unknown in India and other countries. The four great classes of Tibetan medical works are said to have been based upon the above named early Chinese works. The five fundamental elements of the Chinese are quite dissimilar to those of the Indians, being tree, fire, earth, iron, and water, while ákáśa has no place. Tree probably supplies the place of wind, but it is not easy to understand how iron could be imagined to be a substitute for ákáśa.

*Music.*

Yu, minister of King Shun, discovered the use of the five Khin or Sanskrit Tár and the twenty-five tones of music called Shee in Chinese or Sur in Sanskrit. He wrote a book on songs and musical performances called Sho-hu. The Tha-shi dance of Tibet of the present day was based upon this Chinese mode. There also appeared many original works on rhetoric (Alankára Vidyá) in both the periods. The number of figures of speech in the Chinese language is greater than in Tibetan.

Works on history, technology, selection of lands, physiognomy, and prognostication existed from an early age. The number of works on these subjects increased in latter times, but they are not classed as great works.

*She-hu or an exposition and vindication of the Confucian philosophy.*

With regard to religious faith among the She-hu scholars very few persons possess the "predisposition to piety" (according to Buddhistic principles). The majority of them, content to limit their aims to this life, are careless whether their future after death be one of happiness or damnation, while others look upon this life as the consequences of Karma and Phala. They argue that had it been true, Khuñ-fu-tse and King Fo-hi would have mentioned it in their works, which contain no such account. Both King Fo-hi and Khuñ fu-tse who were distinguished for their profound wisdom and learning were, no doubt, aware of those religious principles, but omitted them in their works, owing to the people of the age not having been so far advanced as to comprehend the triple piṭakas of Dharma. The

<sup>6</sup> The science of predicting human destiny by marking the pulsation is different from palmistry which was known in India.

works called U-hu-jiñ and Ssi-shi-hu, &c., treated of such matters of worldly utility as would meet the requirements of the age they lived in, and would pave the way for the future reception of Buddhism. Fo-hi and Khuñ-fu-tse did not speak a single word against Buddhism like the unprincipled Chárvakas who reject the theory of the transmigration of souls and the inevitable consequence of Karma and Phala. Once, one of Khuñ-fu-tse's pupils asked him what would be the state of man after death. Khuñ-fu-tse answered that he could not say that there was no future existence: that it was so mysterious and unknown, that he could not hazard any opinion on it: but would presently explain all that was conceivable and open to cognition. Again once while he was explaining some metaphysical points respecting the supreme being, one of his pupils, Wuen-fu-hu, questioned him thus, "Sire, if there is a great being as you mention, what and where is he? Is he so and so?" Khuñ-fu-tse having replied in the negative, the pupil asked if he (Khuñ-fu-tse himself) was not that being; "No, how could I be like that supreme being?" replied Khuñ-fu-tse. "If so" retorted the pupil, "where must he be?" Khuñ-fu-tse said, "such a being is born in the western quarter" (by which he evidently meant Buddha). In the works of these two personages there are some mysterious passages which appear like the aphorisms of Buddhism, capable of a higher signification than the mere earthly objects they are taken to mean. The text of Yee-kyiñ in some respects resembles the Tantrik philosophy of the Buddhists, as has been explained by the most learned Lama Chan-kya Rolpai Dorje. During the supremacy of the Jiñ dynasty, two eminent Chinese scholars named Hwa Shañ Fo-shen and Dhu-hu-min, wrote commentaries on both She-hu and Dohu, in which they pointed out many striking resemblances to the theories of Buddhism. In a later work called "The History of the rise and progress of religion (or Chhoiñ)" being an exposition of the works of the great She-hu teacher Khuñ-fu-tse, it is found that his teachings were akin to those of Buddhism. Khuñ-fu-tse's works avowedly treat on ethics and on public utility for the benefit both of individuals and of nations, but essentially they point to saintly ways. Those who have studied Buddhism critically, can easily perceive the similarity between Khuñ-fu-tse's teaching and that of Buddha, but the general readers of Khuñ-fu-tse may not form any sound judgment in this respect. Of the classes which go by the name of U-hu-chiñ, five *viz.*, Yin, Yee, Lee, Kyi, and Sheen, are the principal works. In the Chinese language they are called U-hu-chhañ or one's own doctrine, behaviour or morality. The first, Yin, inculcates mild and gentle behaviour; the 2nd, Yee, treats of affection, cheerfulness, and good humour; the 3rd, Lee, of manners and customs; the 4th, of wisdom; the 5th, of a calm and firm mind. The four well known ethical works called Ssi-she-hu are mere

applications of these five subjects. Those who in China carefully master these five subjects are regarded as sages, those who can practise them, as saints.

*Origin of Heaven, Earth and Men according to the "Ye-kyin".*

In the beginning, before the formation of Heaven and Earth there existed nothing but "Hun tuñ" or void, which evolved of itself and was in a state of chaotic agitation from eternity, until it fell into utter confusion and disorder. In this state of chaos, the order, distinction, cognition, classification and nomenclature of things were unknown. The Chinese account bears a striking resemblance to the account as to the origin of the world in all Tibetan works on mysticism that in the beginning there existed nothing except void from which the world arose. In that chaotic state there was the virtue of "The-ji" that is, the supreme nature, matter and self-existent energy. Just as we have the innate power of distinguishing different things in ourselves, so the primeval chaos possessed the virtue of giving rise to distinct existences. From its internal agitation, it produced first of all Namba (species), and nature, which were like male and female. Again these being endowed with a virtue like the germination of the seed by the union of the male and female elements, divided themselves into the "Tsha-shiñ," *i. e.*, the fourfold distinction into (1) great male, (2) little male, (3) great female and (4) little female. Afterwards from the union of those two species sprung the Pa-kwa or Tibetan Parkha and Choo-guñ or the nine mansions with forty-five gods residing in them. Thereafter from the virtue of these two, light and clearness came forth. All light substances flew upwards from the ocean of chaos, the thin and attenuated things resting on the surface. When this separation took place the upper region or Heaven (or Thain) was produced. This was called the age of the formation of Heaven (Nam Ńama). All heavy (Sanskrit guru), thick, unclean and ponderous substances sank to the bottom and formed the Earth called Tee. This is called the age of the Earth's closing. When Heaven and Earth were produced, the shining lustre of the former radiated from above and the bright effulgence of the latter rose upwards. These two, united together, produced "Man." This age was called the period of the formation of Man. Heaven, Earth and Man are possessed of three virtues or potential energies and three aims (designs). In works on mysticism a similar description is given. Heaven is said to have been anciently the father and Earth the mother. These two meeting together produced a sound, whence emanated Man. The Tibetan "Nam" or Chinese "Thain" means both Heaven and potential Energy. Tibetan "Sa" or Chinese "Tee" meaning Earth is purely matter that has productive powers.

*Parikha or Pakwa or Mudrá Symbols.*

|         |      |       |      |        |       |      |      |       |
|---------|------|-------|------|--------|-------|------|------|-------|
| Tibetan | me   | sa    | chag | namkha | chhu  | ri   | shiñ | loñ   |
| Chinese | li   | khon  | ta   | khin   | kham  | kin  | sin  | son   |
| English | fire | earth | iron | sky    | water | hill | tree | wind. |

*Chinese Chooquá or Tibetan Meragu. English nine mansions of the 45 gods.*

|                 |        |       |      |       |        |       |        |        |         |       |
|-----------------|--------|-------|------|-------|--------|-------|--------|--------|---------|-------|
| Tibetan         | chikar | ñinag | sum  | thiñ  | shijuñ | ñaser | tugkar | dunmar | gyatkar | gumar |
| English         | white  | black | blue | green | yellow | white | red    | white  | red.    |       |
| No. of Mansions | 1      | 2     | 3    | 4     | 5      | 6     | 7      | 8      | 9       |       |

Again, the blue sky (or the middle illuminated atmosphere), and the Earth are both called the world. Vulgar people say that the Heaven is of dark blue colour and the Earth four-sided. According to this system only nine heavens are mentioned without a word about their disposition. The Tibetans alone hold that there are nine strata of earth, one above another and nine heavens in regular succession. The great period counted from the beginning of the formation of Heaven, Earth and Man till their destruction is called Yi-yvan (*Ævum*). The measure of time in one Yi-yvan is equal to 129,600 human years of the Hindu system or "kalpa." After the destruction of Heaven, Earth and Man, Húntúñ and Theji will be convulsed to form a second chaos, from which there will be a renewed formation of the world.

Man is like the effulgence or the essence of all conglomerate matter. The Chinese do not recognize the theory of the four ways of birth, *viz.*, from the egg and the womb and the manner of production of insects and plants. According to them, man was not born in the beginning but formed after the manner above described. The earliest writers do not appear to hold that the Heaven, formed after the dissolution of Chaos, possessed any visible appearance or magnitude, nor do they explain what will be the state of man after death. They neither enumerate the six classes of living beings, nor describe how they were produced. Latterly an eminent Chinese writer called Chou-tse, who was acquainted with the works of the Buddhists wrote as follows:—After death, those portions of the mind and soul or the spiritual effulgence, obtained from the Father consisting of the Three Prānas (called Sánhāon) fly towards the skies and became absorbed in S'en (divinity), while the six parts (consisting of spiritual emanations) obtained from the mother (Lehu-pho) go down towards the earth, and mix with the spirit called "ku-hi" or the devil. All the Chinese authors attributed the happiness and sufferings of this world to The-han (Thain) or Heaven. The same theory prevails now all over China, the Heaven of the Chinese bearing some resemblance to the idea of the Supreme Being. According to them, pigs, sheep and other animals (as well as herbs and vegetables) being designed for human

consumption by The-han, there is no harm in killing them. The Chinese adore many gods endowed with a visible shape among whom Yoob-Hwañ is well known. They also worship a multitude of devils. They pay homage to dead bodies and, under a belief that the *manes* of the dead, though in Hades, can enjoy earthly pleasures, offer them meats and other edibles. Some of their customs are formed by affinity with those of their neighbours the Lalos and To-u-se. There are also some customs which are evidently borrowed from the Buddhist creed.

*Khuñ-fu-tse's teaching compared with the doctrines of Buddhism.*

Khuñ-fu-tse in his work on the fundamental formulæ called Ta-she-hu while describing the manners and attributes of a "Teacher" says, that liberal and enlightened accomplishments depend much upon clear judgment and understanding. The doing of good and contributing to ennoble others depend first on one's own goodness and excellencies. After the acquirement of knowledge it should be retained, when it is comprehended it should be practised. When it is practised it will produce happiness, when it has imparted happiness, it can be utilized in teaching others, when it is communicated to others, knowledge is acquired. Thus by progressing further and further from the origin or beginning of learning, the ultimate object can be obtained. It is easy to understand the apparent meaning of his words which generally relate to the enumeration of moral virtues pertaining to this life, but a mystic and deeper meaning pervades them all, which may be interpreted thus:—By enlightened knowledge he meant, the clear knowing of what the true and false ways (of religion) are, which he exhaustively illustrated in his chapter on the "duties of a Teacher." By ennobling others and leading them to good &c. he meant that, in order to be able to do good to all animate beings and to lead them to the real and true end of existence, one must first himself arrive at perfection. When he has first become good, others will follow him. Having himself obtained happiness, he will be able to conduct others to happiness, who have not already obtained it. After reaching perfection himself and bringing others to it, right discrimination is attained when he will know the means of emancipating himself from transitory existence. Thus by progressing further and further he will see the beginning and end of all knowledge. From this, it is evident that Khuñ-fu-tse's doctrines were akin to those of the omniscient Buddha. The maxim, "First mature yourself and after you have done so, try to mature others" and others of a like nature correspond with those contained in the Maháyána philosophies. Although the name of Buddha was unknown to Khuñ-fu-tse, yet in saying "gone to the extreme limit of knowledge" he must have meant an exalted state of being, closely resembling that of Buddha.

Thus he approached very near to Buddhism in that twilight of civilization. The Chinese scholars who, by critically studying Khuñ-fu-tse's works became learned, are given the title of "Shyan-shen." For having mastered the ancient classics, they are called wise men. Above all, when they have mastered the above-mentioned five classical works and can elaborately elucidate the formulæ and riddles, they are styled Sho-hu-tsha or Chwañ-ywen. Thus by studying the classics they become learned, and then by acquiring a knowledge of the laws of their country, they become possessed of a knowledge of things. Having acquired both kinds of knowledge, they discharge the duties of the administration of their country. Such learning qualifies them for preferment in the government of their country. Learning alone opens to them the chances of reaching the highest offices in the land including those of Governor and Minister of State. It is such literary distinctions that raise men in China to rank and position in utter disregard of birth or riches. All public offices in China are in fact open to competition.

Among the theological distinctions of China the three highest are—

|   |         |
|---|---------|
| Shyan-shen equivalent to Tib. Ge-she = neophyte.                                |         |
| Sho-hu-tshahi       "       Tib. Kahchu = monk who has observed the 10 Command- |         |
| Chwañ-ywan       "       Tib. Rabchyam = superior monk.                         | [ments. |

As by proficiency in classical studies men are raised to governorships in China, so in Tibet scholars of sacred literature are placed at the head of all religious institutions as prefects and high priests. But now-a-days the number of such erudite scholars is very small both in China and in Tibet. There are some Khuñ-fu-tsist saints who being profoundly read in the great classical works of China, regardless of high preferment in government service, of commercial emoluments and of the pleasures and allurements of a worldly life, betake themselves to ascetism and a life of seclusion in caverns of hills or in the solitudes of the wilderness. They take such students as are willing to accompany them, and do not care if they get none. These men are like Buddhist hermits who pass their days in solitude, devoting their lives to study, meditation, and asceticism, but it must be admitted that there are few such in both countries. It appears from his writings that Khuñ-fu-tse had veneration for Buddha although Buddhism was not in existence in his age. In his works he neither remarked as in prophecy that Buddhism was good or bad. Chau-fu-tse, another writer of fame, evidently had some knowledge of Buddhism. In his writings he speaks in commendation of it rather than with any dislike. Subsequently one Cho-u-tse wrote blasphemously of Buddha. He was happy in his discussions on other matters but not in those on Buddha. He argued thus:—As the prosperity and happiness of a nation arise from the king's virtue, it is the king's first and

prime duty to treat his subjects kindly. One's own body being derived from his parents, they are his great benefactors. Among his subjects those who are intelligent, industrious, learned, able and powerful should help their king in the administration of the State and in war. The people generally should in return help him with tribute, revenue and presents. Again it will be the duty of all men to respect their parents besides supporting them and ministering to their wants; and after their death to honour and pay homage to their manes and bones.—Thus his moral sayings are excellent, but at the end he rushes into blaming Buddha:—“Afterwards one S'ákya Muni, unmindful of his duties towards his king and parents and forgetful of their kindness, quitted his home and preached a religion of which selfishness is the leading feature, inasmuch as it enjoins on each man separation from the world and care for only his own food and clothing. This religion being introduced into China during the reign of the Emperor Hwan-miñ-yun-phiñ, many a family became destitute and extinct. The excellent creed of ancient times faded away as the new one progressed.” But, indeed, the religion of Buddha does not specify one's duties towards his parents and the king, but aims at a wider good,—the good and well being of all living beings of the world by freeing them from miseries and sorrows not only of this present life but also of all transitory existences. The aim of Buddhism is to know how to lead all living beings from misery and grief to a state of endless beatitude. So that there is a vast difference between the doctrines of Cho-u-tse and those of Buddha, the aim of the former being as small as the point of a needle, while that of the latter is as wide as the immeasurable Heavens. The writings of Cho-u-tse with the exception of some vilifying expressions towards Buddhism contains not a word of argument and refutation. They only contain some erroneous views besides some commonplace principles. Since the introduction of Buddhism into China to the present day all the monarchs, with the exception of one or two, were devoted followers of the Buddhist faith in consequence of which such insane observations as those of Cho-u-tse and other profane writers, have been as ineffectual in their aims as echoes returned by rocks. Nowadays there are some among the vulgar classes who obstinately follow these stupid writers who can show no reasons but bark like old dogs.

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## CHAPTER II.

## TO-U-SE OR THE BON (PON) RELIGION OF CHINA.

The chief god or teacher of this most ancient religion of China was Lo-u-kyun. He is both god and man. As a god he is called by the name "Thai-shań Lo-u-kyun" which in Tibetan means the chief lord of goodness. He is said to have appeared when, according to the Chinese account, Heaven and Earth were first formed. Some writers identify him with the god Brahmá, which conjecture is accepted by many. In the beginning of the formation of the world the great Brahmá formed the superb mansion of the gods and thereafter the Earth, which accounts agree with those given of Thaishan Lo-u-kyun as well as with the signification of his name "Brahmá built the world." Lo-u-kyun from that period to modern times is said to have sent forth 81 emanations among which the great teacher Buddha is counted as one, just as the Brahmanists reckon him (Buddha) as one of the Avatárs of Vishnu. The human Lo-u-kyun was an incarnation of the divine Thai-shań Lo-u-kyun. He is believed to have been contemporary with Khuń-fu-tse. After a stay of 82 years within his mother's womb he was born when all his hair had turned grey, for which reason he was called by the nickname Lo-u-tse or the grey-haired old man. His followers addressed him by the name "Lo-u-kyun" the honorific equivalent for Lo-u-tse. Having obtained 72 chapters of what are called "heavenly scriptures," from a certain cavern of a hill, he became a religious teacher and preached the religion called "To-u-se." The famous Chankya Rinpoche Rolpai dorje observed that this Lo-u-kyun is identical with S'en-rab of the Tibetan Bonpo<sup>7</sup>. In Chinese a sage is called Shyan-shen of which the first syllable *shyan* by the phonetic laws of the Tibetan has been changed into *shyen*, whence "*sen*"; *sen* means *rab* or "excellent." Ywon-shi-then-tsun another celebrated teacher of the To-u-se religion who appeared after the founder, is also considered as one of the 81 incarnations of Lo-u-kyun. The pith of To-u-se doctrine as originating from Thai-shań Lo-u-kyun is similar to that of the religion of the god Brahmá. The To-u-se religion obtained its greatest diffusion under two of Lo-u-kyun's incarnation called Lo-u-tse and Ywon-shi-then-tsun.

*To-u-se religious theories.*

The supreme being is immaterial (Arúpa), shapeless and invisible. He is self-created and matchless and most noble.<sup>8</sup> In the abridged To-u-se scripture there are mentioned many gods possessing a shape, being the

<sup>7</sup> [See Vol. L, p. 187; also *ibidem*, p. 195, note 5. Ed.]

<sup>8</sup> The writer did not see the chief of the To-u-se scriptures for which reason he could not describe what views they had respecting the state of the soul and transmigration and emancipation.

presiding deities of the five great mountains of China, of the four great rivers and of wind, rain and lightning, besides many powerful demons, for whom several ceremonies are prescribed. At the time of propitiation (ascetic performances) the To-u-se hermit is required to purify himself by washing his body, mouth and tongue, before beginning the mantras. Purification of the body by ablution is the principal feature of the religious rites of the To-u-ses. Having prepared for the ceremony by careful ablution &c., the devotee sits and regulates the exhaling and inhaling of his breath. He then extols and praises his own rambling "spirit," abstracts his mind, absorbs himself in deep meditation and chants the sacred mantras. In this way there grew eight saints who obtained the power of working miracles according to their will. They are called Pa-dud-shyan-shiñ or the eight saints. Another saint named Tañ thwen-shi by skill in mysticism subdued many demons and evil spirits, all of whom he bound by solemn oaths to guard the Imperial Palace of Peking. These demi-gods and demons even at the present day are found to stand sentry round it as of old. The descendants of Tañ-thwen when they approach the palace walls, are politely received by these spirit sentinels. There are also accounts of many who acquired superhuman powers such as that of performing miracles and illusions. There are mantras and incantations for performance of the lowest classes of samádhi. But notwithstanding all these, there is not found in their scriptures the true way of emancipation which can be obtained in Buddhism alone. Witchcraft, rites and ceremonies of mysticism and concatenation of time and circumstance, besides those which are used by gods and sages in the way of Tantrikism are numerous among the To-u-ses. Among them there are two classes, the lay-people and the monks. The latter take vows of piety and discipline which they scrupulously observe.

#### *An Episode.*

During the reign of the great Han, a heretical Pandit of Singala-dvīpa called Mahā Bráhmaṇa arrived in China. He was warmly received by the king Yo-hu-chhañ, whom he exhorted to introduce his doctrine all over China. During this time the celebrated sage Hwashañ Dha-hu, who was versed in the Vedas of the Tīrthikas was present. He held long discourses in most of the heretical Śāstras of the Tīrthikas with the Singalese Pandit. The controversy was conducted in the Sanskrit language in which the Chinese sage debated with fluency and facility. The heretical Pandit was defeated, which he publicly acknowledged by prostrating himself before the learned Hwashañ. The king greatly rejoiced at the Hwashañ's triumph over the Singalese who was ignominiously expelled from the country. It was for this reason that Brahmanical doctrines obtained no footing in China. They are not known there even at the present day.

## CHAPTER III.

HO-U-SE OR HOI-HOI RELIGION OF CHINA.<sup>9</sup>

During the reign of the Than dynasty in one of the wars, a large army was brought to China from the country of Tho-kar (Sita or Turkistan) which, unable to return to their homes, settled in China. Their descendants gradually multiplied and formed a large tribe who were known by the appellation of Housi or Hoi-Hoi. Again, the great warrior Jengis Khán after conquering the countries in the West when returning home brought with him a man of the country of Siyang which is an Island. This man, being versed in a kind of religion in which The-yau-nu the lord of Heaven was adored by all, taught the principles of the Hoi-Hoi which became their adopted religion. Their descendants followed this religion and much of the Chinese religion came to be mixed with it, but the Chinese though dwelling with them did not become a whit connected with them in their religion and manners.

*Religious theories of the Hoi-Hoi people.*

They believe that all happiness and misery, good and evil, are the doing of The-han. The god The-han dwells in Heaven and in all things. The Hoi-Hoi people will never act contrary to the word of The-han. They do not take refuge with any worldly gods nor worship nor bow down before them. The souls of all the dead are collected by The-han, who ordains their second existence. They are to be re-born when this world will be re-created by him after destruction, and within this interval the souls of the dead will remain mixed with the void space of Heaven. Some among them also believe that men are born very often, and that all their senses and faculties are lost at each break of existence. They send the spirits of all animals killed by those who belong to their faith to The-han who takes charge of them. The spirits of those that are killed by others, who are not Hoi-Hoi are damned. A Hoi-Hoi will not eat the flesh of an animal that has been slain by outsiders. If they remain unclean The-han becomes displeased. It is therefore of great importance to them to wash and keep aloof from unholy things. Besides these they have no knowledge of the transitory state of existence, the misery, and the confinement and emancipation, of the soul. They possess not the learning of the Tirthikas, or the materialists, but resemble the Yavanas (Lalos). These wicked people certainly turn into pigs after their death for which reason they do not touch pork, the touch of which brings defilement, and the eating of which destroys their intellect and understanding.

<sup>9</sup> This is a form of Muhammadanism.

X.—LIFE AND LEGEND OF NÁGÁRJUNA.<sup>1</sup>

When the dynasty of Aśoka waned and gave place to that of the illustrious Chandras, Nágárjuna was born in Central India destined to play an important part in the religious history of Buddhism. According to the Tibetan historians who wrote on the authority of Indian historians, he was born a century before Chandra Gupta's accession to the throne of Magada. But to conform his age to the conjectural chronology of the occidental orientalists one would be required to bring that date more than a century later than Alexander's invasion of India. Nágárjuna's age must remain a positive uncertainty as long as we cannot get hold of the historical works of the Indian authors of the Buddhistic period. I am sanguine of being able to bring to light much about Buddhistic history from the works about Nágárjuna and other Indian philosophers. For the present I will only mention certain legendary accounts of Nágárjuna which I have gathered from detached sources.

A rich Bráhmán of the Vidarbha country to whom no son had been born for many years, once saw in a vision, that if he gave alms to, and entertained one hundred Bráhmans, he could get a son. Accordingly he made offerings and prayers to the gods and entertained one hundred Bráhmans. After ten months his wife gave birth to a son. The rich man invited learned astrologers to predict the fortune of his child, but they found that it would not live more than a week. In all other respects the child was calculated to be fortunate. In consequence of this sad intelligence, the minds of the parents were overwhelmed with extreme sorrow, and in their deep anxiety they urged the astrologers to discover some remedy to save the child. The astrologers assured them that if they observed some religious ceremonies and paid money for virtue's sake, read religious books, and entertained one hundred Bráhmans, the child would live seven months, and if they entertained one hundred Bhikshus, it would live seven years, beyond which its life could not be prolonged by any means whatever. They accordingly underwent all sorts of ceremonies and observances calculated to prolong the child's life. When the seventh year was about to expire the parents were overwhelmed with grief.

To avoid the painful sight of their son's predicted death, they caused him to be removed to a certain solitary place in company with a few retainers. As the boy was passing his mournful days, one day the Mahábodhisattva Avalokiteśwar Khasharpana visited him in disguise and advised him to go to the great monastery of Nálendra in Magadha as the surest means of escaping from the hands of death. He accordingly repaired to that famous Vihára and arriving at the gate recited some gáthás. During that time

<sup>1</sup> The great Buddhist reformer of ancient India and founder of the Mádhyamika Philosophy.

the great sage Śrī Saraha Bhadra was the high priest of Nāḷendra. Hearing the gātha the sage sent for the boy who was accordingly brought to his presence. Saraha asked him who he was and what brought him there, on which the boy gave a faithful account of his life and the melancholy aspect which overhung his fate and which he was painfully anxious to escape. The sage advised him to enter the holy order of monks, which act alone could deliver him from the hand of death. The boy took the vows of monkhood. Saraha, then invited him to the worship and service of Buddha Aparimita Āyusha and secured him his blessings. He required the boy to recite holy mantras and gāthas in honour of that Buddha from sunrise to sunset, within which time the fatal moment was predicted to arrive. The boy remained engaged in reading sacred books and reciting gāthas without falling asleep. The fatal moment passed. The messenger of death did not arrive or could not seize his victim. This happy news was conveyed to his parents whose hearts now overflowed with joy. The great high-priest Saraha then ordained him a Bhikṣu of the Nāḷendra Vihāra. Here he prosecuted his religious studies under the tuition of that great sage. After a few years service he obtained the subordinate office of head steward of the congregation. During the first part of the tenure of office, Nāgārjuna is said to have propitiated the goddess Chandikā, by whose agency he succeeded in providing the great body of priests with the necessaries of life. The propitiation took some time, after which the goddess presented herself before him in obedience to his call. Enslaved as it were by the force of the propitiatory rites of Nāgārjuna, she submissively asked if she was to carry him to heaven. So saying she prepared to transport him thither. The sage not caring for his own happiness and ever mindful of his duties, exclaimed, "Bold goddess, I will not go to the celestial regions, I called you to help me in the propagation of Dharma on this earth." He then built a lofty stone temple in honour of Bodhisattva Mañju Śrī, in the court of which he pitched a thick pointed wooden club to fix the goddess, as it were, to her appointed terrestrial duties by the spell of mystic charms. He then addressed the goddess Chandikā,—“O thou divine nymph, I bid thee to look to the supply of provisions for the great congregation. Thou shalt not leave thy post till this club becomes reduced to dust.” Chandikā accordingly, in the guise of a beautiful damsel began her homely work. During her temporary residence within the environs of the monastery, the chief cook of the congregation was enchanted with her personal charms. He spared no pains or means to win her favour, with the sensual object of enjoying her person. The maiden refused his addresses several times, but at the end consented on the condition that he should reduce the said club to dust. The deluded cook not knowing the secret connected with the club, instantly burnt it to ashes. The maiden now set free from this

bounden duty assumed her celestial shape radiant in angelic glory that was too strong for mortal eyes to bear, and ascended to her ethereal home, leaving the disappointed lover to stare at her with surprise. No sooner did this affair take place than Nágárjuna by dint of his divine eyes came to know of it. In order to retrieve the loss, he visited the courts of kings, princes, and nobles of Magadha and other Buddhist countries, from whom he obtained annuities and donations for the support of the great body of monks at Nálendra. He constructed a gigantic image of Mahákála whom he charged with the defence of his religion. During the latter part of his office the country was visited by a famine in consequence of which the monks fell into great distress. The manager became very thoughtful about the terrible effects of the natural calamity. Distress and scarcity compelled the congregation more keenly to feel the necessity of money. The monks now determined to devise some means of acquiring treasures for the support of the famished congregation, and Nágárjuna accordingly started on an expedition to visit an island in the great ocean where lived a great saint well versed in the art of alchemy. As the sea could not be crossed by any earthly means, he, by dint of his divine learning, got two leaves of an enchanted tree, by means of which he crossed the ocean and miraculously visited the island and presented himself before the sage who was greatly surprised to see a human being arrived at his abode deemed inaccessible to mortal beings. The sage earnestly inquired how he succeeded in achieving this wonder. Nágárjuna replied respectfully stating to him the reasons of his visit and the circumstances that brought him thither. He also showed him one of the enchanted leaves, concealing the other in his mendicant's platter. He begged him to teach him the art of turning metals into gold. The sage consented to the proposal, but not liking to let the wonderful art be known in Jambudvīpa, he determined to detain him for ever in the island by depriving him of the enchanted leaf. To effect this, he said that he could teach the art of alchemy provided Nágárjuna consented to part with his leaf. Nágárjuna consented, and was taught the art. When it was fully mastered he flew towards the Indian Continent by the help of the remaining leaf. Returning to Nálendra, by means of his easily acquired wealth he supported the whole body of monks. By his religious practices he obtained siddhi (perfection). He refuted the theories of Sankarácárya and imparted religious instruction to the monks of Nálendra. The Nágas used to attend his sermons in the shape of young boys. They were so much interested in his teaching that they invited him to their abode where he spent three months. They entreated him to settle permanently in Nága land (the nether world) which offer he declined on the ground of his being required to preach the sacred religion in Jambudvīpa, and erect religious edifices for the good of living

beings. At the time of his departure he promised to return there some time in future. He returned to Nálendra loaded with costly presents and gems of inestimable value and also with the religious volume called *Nāgasahasrikā*. It was for this connection with the Nāgas that he obtained the name of Nágárjuna.

In the country of Rāḍha he erected many chapels and chaityas. On his way to Uttarakuru, in the city of Salama or Salamana, he met with a boy named Jetaka, by examining the marks of whose palms, he predicted that the boy would one day become a king. Arrived in Uttarakuru he went to bathe in a river after placing his raiments on a tree. As he was making his ablutions he saw a native taking his clothes away, at which he stopped him begging him not to remove his raiments. The native greatly wondered that Nágárjuna should claim his clothes. For in Uttarakuru there is no distinction of individual property. There all property is common. In Uttarakuru Nágárjuna stayed for three months and instructed the people in the sacred religion. On his return he found that the boy Jetaka had become a king as he had predicted. Jetaka, having great faith in his saintly character, presented him with costly treasures. Nágárjuna returned to his country and erected many chaityas and temples, composed many works on science, medicine, astronomy and alchemy. After the death of Saraha Bhadra, the office of high priest fell upon Nágárjuna which he managed with great ability and indefatigable zeal. He matured the Mādhyamika philosophy which was only conceived by his illustrious teacher Saraha.

Although he was the head of the now wide-spreading faction, of the Maháyána school, yet he did not fail to exert himself for the well-being of the Srāvakas or the followers of the Hínayána school, by which name the Srāvakas henceforth came to be distinguished. They equally enjoyed the bounties of his saintly character. He established discipline among his own congregation by expelling eight thousand monks whose character, nay purity of morals, was open to suspicion. By these acts he became the recognized head of the whole Buddhist church. About this time the germ of a third schism was manifested among his followers which eventually developed itself as the Yogáchárya school.

During the presidency of Nágárjuna, Vajrásana (Buddha Gayá) was the head quarter of the Srāvakas or the followers of the Hínayána (little vehicle) school, but having fallen into decay, Nálendra in wealth and splendour eclipsed the seat of Buddha's hermitage. Once a wild elephant was found to damage the sacred Bodhi-druma (tree of wisdom), when Nágárjuna caused two stone pillars to be erected for its support. This expedient answered well for several years, when, on the repetition of a similar injury, Nágárjuna surrounded the great temple Mahágandhola or the mansion of

fragrance with a stone railing which he furnished with Vajragavāksha or the precious niches, and outside of which he erected 103 smaller chapels. He also surrounded the great shrine of Śrīdhānyakataka with railings.

Again, there having occurred an encroachment of the river Nairanjana on the east of Vajrásana which threatened the safety of the most holy spot, Nágárjuna constructed seven huge images of Buddha hewn from rocks, and placed them facing the river in order to make the river, out of fear, change its devastating course. During this period, Manja king of Oṭisha (Orisha) with one thousand of his subjects embraced Buddhism. In the west, in the country of Malva in the city of Dhāra, king Bhojadeva with many hundreds of his subjects embraced Buddhism. These conversions are attributed to the saintly influence of Nágárjuna who wrote many volumes on the Mādhyamika philosophy, such as Mūla Jñāna, sixth assemblage of Vidyā, Dharma dhātu stotra, Sūtra sangraha, &c. He erected many vihāras in Pratāpeśa, Oṭisha, Bangala, and the country of Ikshuvardhana. In the latter part of his life Nágárjuna visited Dakṣhiṇa (Southern India), where he did many things for the preservation of the Southern congregation (of Buddhists). In the country of Drāviḍa there lived two Brāhmanas of the name of Madhu and Supramadhu, the fame of whose opulence had startled even the kings and princes of the day. They held a series of discussions with Nágárjuna on the four Vedas and the eighteen sciences of the Brāhmanas, in all of which they found themselves infinitely inferior to the Buddhist disputants. At the end they remarked that they really wondered how a Śramaṇa of Śākya Siṃha could possess such profound knowledge in the Vedas and Śāstras. Nágárjuna replied—It was very easy to master the Brahmanical Śāstras, but the sacred Dharma was too profound to be comprehended. He at last succeeded in converting them to Buddhism. Madhu having propitiated the goddess Sarasvatī, acquired great knowledge in the sacred literature of the Brāhmanas and Buddhists; Supramadhu by propitiating Lakṣmī, the goddess of wealth, obtained immense wealth with which he fed the Buddhist congregation. The former prepared many copies of Prajñā Pāramitā. One hundred and fifty monks conducted religious service in their chapels. Thus the great teacher Nágárjuna being eminently versed in all the classes of sciences and the Śāstras, filled Jambudvīpa with trophies of his pious deeds. His assiduity in asceticism, erudition in science, faith in Dharma, profundity in Yoga, acuteness in disputation, liberality in giving alms, constructing shrines and chaityas, and furnishing of food to the congregations were all incomparable. He is given the appellation of a second Buddha; for he consolidated what Buddha had only commenced.

Nágárjuna is said to have been a great friend of king De-chye (Sankara) of Southern India, whom he had converted to Buddhism. Both the friends

took vows of meeting a common lot, *i. e.*, to live and die together. Nágárjuna being a saint, no messenger of death ever ventured to approach him. The friends therefore attained to unusual longevity, during which time the king witnessed successively the death of his many wives, children and grandchildren. In his old age the king got a son who alone fortunately survived him. Once the mother of this prince (named in Tibetan Zon-ñu-den-chye, *i. e.*, "the throat-cutting young prince") prepared a handsome robe which she desired him to wear. The prince did not use it, saying, that he would use the robe when he became a king. The mother, with a deep sigh, exclaimed—"Son, how vain is that hope! Thinkest thou, my darling, that the king thy father will ever die. He has obtained immunity from death, which awaits all mortal beings but himself." The prince replied,—“Mother, must I not rule as a king since I am born as a prince? Live or die, I shall be a king.” Seeing the son’s resolution, the mother revealed to him the secret of her husband’s death and said,—“Go and beg Nágárjuna’s head, and that shall quicken thy succession to the throne.” The prince accordingly went off at once in search of Nágárjuna and found him on the top of Śrīparvata. Approaching the venerable Śramaṇa, he asked him to present him with his head. Nágárjuna, knowing what brought him there, consented.

The prince tried several strokes of his sword to cut the saint’s throat, but in vain. Nágárjuna, seeing the ignorance of the prince, shewed him the secret which could effect the cutting off of his head, by saying,—“Prince, hundreds of such swords would not sever my head from the body, but go and bring that *kūśa* grass, which alone will effect it.” In one of his former births Nágárjuna is said to have killed a worm by cutting its throat with a *kūśa* grass. On account of the inevitable consequences of Karma in this life, that very worm was born as the prince who severed his head from his trunk with the *kūśa* grass. At the time of death Nágárjuna told the prince that he would rise again in a future time and his head would again be one with his body. As the prince was carrying off the head, it was snatched away by a Yaksha who threw it to a distance of five miles, where the saint’s remains turned to stone. It is mentioned in the Book of Prophecies that the head is now in the course of drawing every day nearer the trunk to effect its junction. Verily it may be said of Nágárjuna that when the junction takes place, the city of Gayá will be blown up by Gayásura or the demon of Gayá. It is said that Nágárjuna will again appear in India, and live one hundred years, to teach the sacred Dharma to men and gods.

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# XI.—DETACHED NOTICES OF THE DIFFERENT BUDDHIST SCHOOLS OF TIBET.

All the Buddhist Tantras that were translated into Tibetan under the auspices of king Khrisroñ-ede ūtsan and his successors till the advent of Pandit Snpiti into Tibet, were designated *gSañ-sñago sña-hgyur* of *rNyin mahi-rgyud* or “the anciently translated Tantras.” All the Tantras translated by Rinchen-saāpo and the generations of translators who followed him, were called *gSañ-sñags phyi-hgyur* or *Sar mahi rgyud*. For this reason it will be evident that the difference of *rÑiñ-ma* and *gSarma* schools lies in the Tantras only, while the Sūtras are the same in both.

The Tantras of the *gSarma* school are clearly analysed in the *ŪKah-hgyur*, and the original of the *rÑiñma* Tantras composed in *Āryāvarta* were rendered into Tibetan purely and faithfully. They are the following :

- (1.) Rigs pahi-Khu-Vyug.
- (2.) Tsal-chhen-*d*Krugs-kyi-*rgyud*.
- (3.) Khyuñ-chhen-*l*ding-vahi-*rgyud*.
- (4.) *r*Do-la-*g*ser-shun-*rgyal mahi-rgyud*.
- (5.) Mi-nule-*rgyal-mtshan-gyi* „
- (6.) *r*Tsemo-byuñ-*rgyal-nam-m*Khai-*rgyalpo*.
- (7.) *l*De-va-*h*phrul-*b*kod *rzogs pa-spyi-Chhiñs*.
- (8.) Byañ-chhub-Sems tig.
- (9.) *l*De-va-rab-*h*byams.
- (10.) Srog-gi-*h*Khorlo.
- (11.) Thig-le-drug-pa *rzogs pa-spyi-gchod*.
- (12.) Yid-*b*shin-norpu.
- (13.) Kun-*h*dus rig-pa.
- (14.) *r*Je *b*tsun dam pa.
- (15.) *d*Kon byed *rgyalpo*.
- (16.) *r*Mañ byuñ *rgyalpo*.
- (17.) *h*Khor-va-dón-spugs.
- (18.) Bya bral-meñpai-*rgyud*.
- (19.) Nam-mkhah-i-*l*loñ-yañs kyi *rgyud*.
- (20.) Padma-*l*loñ-*g*sal-gyi-*rgyud*.
- (21.) Padma-*d*vañ-*rygal*.
- (22.) Yid-*b*shin-tog gi-*rgyud*.

These sixteen belong to the Sems-sde or Yoga class.

These three belong to the *h*Leñ-sde class.

These three belong to the Man-ñag or Upadeśa class.

The following are the Tantras which appertain to the *r*Tsogs pa-chhen-po in general.

- (23.) Sems nyid bya-*r*tson-las *h*das pa-nam-mkhah-chhi-vai-*rgyud*.
- (24.) De-ñid ñams su-*l*lañs pa-nam mkhah-chhe-*phyi-mai*.

- (25.) De-ñid yōns rzoḡs kbras len-nam-mkhah-chhe-phyimai rgyud  
yōns su-sgro-va.
- (26.) Sems ñid kpho-hgyur-med pa chhos ñid rgyalpoi-rgyud.
- (27.) Sems ñid thig-lé-ñag-gchig-ston-pa-byuñ-sems thig lei rgyud.
- (28.) Sems ñid rañ-byuñ gi-ye shes su-ston-pa yeshes thig lei rgyud.
- (29.) Sems ñid thams Chad kyi-rtsa var bstan pa-man-ñag phreñ  
vai-rgyud.
- (30.) Sems ñid-kun-khyah-chhenpor bstan pa-saṅs va-rgyal po-rgyud.
- (31.) Sems ñid rañ rig-tu-bstan pa-ye-shes dam pai rgyud.
- (32.) Sems ñid kun-tu bsañ poi rol-par ston pa nam-mkhahi dvyiṅs  
rnam dag-gi-rgyud.
- (33.) Sems ñid-kun-gi-sñiñ por-ston pa-man ñag sñiñ poi rgyud.
- (34.) Sems ñid ran-rig-tu zid chhes pa sñiñ po-gsañ vai rgyud.
- (35.) Sems ñid kun-gi-rtsa-va nam-mkhah chhe rtsa va chan gi-rgyud.
- (36.) Sems ñid gchig tu hḡus pa ñag gchig dgoṅs pai rgyud.
- (37.) Sems ji-bshin par-bshag-pa-bsam-gtan chhen poi-rgyud.
- (38.) Sems ñid rgyun chhags su goms pa bsam gtan rgyun chhags  
kyi-rgyud.
- (39.) Sems ñid thams chad du gsuṅs pa sgo mañ mdoi rgyud.
- (40.) Sems ñid dvañ dañ sbyar va chhe-dvañ gi-rgyud.
- (41.) Sems ñid dvañ sgra tshig las hḡas pa nam-mkhah-chhe med  
pai-rgyud.
- (42.) Sems ñid gdod mai-gnas su ston pa nam-mkhah-chhe gshi hi  
rgyud.
- (43.) Sems ñid hod gsal du bstan pa rinchen hḡear vai rgyud.
- (44.) Sems ñid yontan lhur grub-tu-bstan pa rinchen phreñ vai-  
rgyud.
- (45.) Sems ñid khamṡ gsum du gsal va khamṡ gsum sgröl mai rgyud.
- (46.) Sems ñid spañ blañ las hḡas pa-ston pa ñas pa-sñiñ poi-rgyud.
- (47.) Sems ñid kpho-hgyur med par-ston pa rdorje-gsañ vai-rgyud.
- (48.) Sems ñid yi-nas saṅs rgyas par ston pa-ye-saṅs rgyas par ston  
pai rgyud.

Besides these 48 Tantras there are others which claim an indigenous growth. They are the following :

- (1.) sKu-gsuñ-thugs yon-tan kphrin-las kyi-rgyud.
- (2.) rDorje-phur-pai-rgyud.
- (3.) rTa-mgrin-gyi-rgyud.

Also—

gSer-yid-chan ; gyu-yig-chan ; duñ-yig-chan, &c. of modern origin, make up thirty-five in number. Six volumes of bKah-hgyur treating of Tantras are also claimed by the Ñiṅmapas.

Besides the above-mentioned there are said to be other Tantras which being concealed by ancient sages, are not known at present.

All these Tantras are said to have been delivered by Dharma Kāya, Kuntu-ssangpo (Buddha Samanta bhadra), Vajra Sattva, and Vajradhara, &c.

The Nīnmapas who all belong to the Yogāchārya school of ancient India observe Tantrik ceremonies exclusively. They have nine series of Jñāna, and speak of thirteen Bhūmis or stages of sainthood, while the Gelugpa (or the reformed sect) speak only of ten Bhūmis.

The Nīnmapas have various ceremonies for propitiating their tutelary deities who are divided into two classes called Sī (the mild) and Phro (the wrathful) Yi-dam-kyi-Lha. They have various other kinds of rules and ways of asceticism. All the Nīnma Tantras being based upon the Man-nag scriptures, by their means numberless Indian and Tibetan (male and female) saints are said to have obtained the lowest class of perfection called "Thun-moñ-gi-dāos grub."

In ancient India Achārya Kāma Vajra, Buddha Guhya, Śrī-siddha, Padma-sambhava, Vimala-mitra, &c., many Pandits, many kings headed by Indra Bhūti, and many fairies were the most important personages; and in Tibet, king Sroñ-btsan sGampo, Khri sroñ-ede-btsan, together with his 25 saintly subjects, 108 gter-ston or discoverers of sacred treasures, Rah khyams pa the professor of kLeñ-scriptures, Dharma gri the great translator, gYun-ston-rDorje-āpal, sLe-luñ bshad pai-rDorje, mGonpo rDorje of Yu-thog, Ka-thog rig-hzin-chhen mo, rDor-brag-Rig hzin, Lha-btsun-chhenpo, and others. Many sages of the Sarma school also had turned Nīnma religionists.

The Nīnma sages, who had fully studied the above mentioned Tantras, had prepared commentaries on them and left their own observations in works written by them for the benefit of coming generations. It was the sage of Orgyan<sup>1</sup> who wrote volumes on the rZogs chhen or Atiyoga sect of the Nīnma school. It is mentioned in the histories of religion that that sage, having written his profound interpretation of the Buddhist Tantras, in a kind of fairy language, unintelligible to man, had concealed these books securely under rocks and pillars for the benefit of future generations of Buddhists. He had also left predictions, respecting the name and date of birth of the man by whom those books were to be discovered. After completing all that was necessary for the continuance of the Nīnma school, he retired to the land of cannibals on the south-west. Afterwards in regular succession, as was predicted by him, a host of gTer-stons appeared and greatly contributed to the propagation of his school and the swelling of the Nīnma scriptures, which altogether exceed five hundred volumes in number.

<sup>1</sup> Padma Sambhava.

For these reasons it is believed that the rest of the *Ñiñma* school is extremely pure. But latterly some persons, calling themselves *gTer-ston* to gain notoriety and to be called sages, mixed many spurious and false theories with the ancient ones. Those pretended *gTer-stons* not agreeing among themselves, out of envy and enmity to each other, enjoined many obscene observances under the garb of religion. They gave out that the Tantras prescribed unrestrained libertinism as the easiest and surest mode of salvation. Female modesty was no consideration to them at all. For a time, by their influence, the teachings of the *Sūtras* (*Amdo-scriptures*) were set aside in preference to those diabolical Tantras which were considered to be the direct means of *Nirvāṇa*. For this reason the monks gave up taking the vows of celibacy and moral discipline. The laws of *Dulva* were entirely neglected. Particularly after *Lañ-darma's* persecution of the Buddhists of Tibet, some *Tantriks*, in the heat of debauchery and drunkenness, had composed many spurious Tantras, putting into writing the ravings of their intoxicated brains. Again during the revival of Buddhism, when the *Sarma* system of schools was about to be diffused in Tibet, certain *Tantriks* composed several works in which many strange elements were introduced. In them the *Thiñ-rje-chhenpo* of the *mÑiñmapas*, the *Brahma Tantras* of the *Brahmans*, the mysticism of the *Bonpo* were mixed together, in consequence of which those works no longer resembled the ancient works on Tantras. From these sprung the ceremonies of *Khregs chhod* and *Munkhrid*, &c. Those who practised the magical sorceries founded on them were notorious for their arrogance and wicked impositions. When their wickedness was exposed by the great Reformer, the two *Ñiñma* Lamas, named *Pesna Liñpa* and *Shakya-mchhog eDan*, jointly conspiring against him, gave out to the world that *Tsoñkhapa* was a real demon incarnate, whose sworn mission was the working of the downfall of Buddhism in Tibet.

The same two Lamas also wrote a volume of about 500 leaves about the reformations, charging *Tsoñkhapa* with many kinds of blasphemies. They even went so far as to say that the crown which he put on the image of *Jovo* (Lord) *Sākya Muni*, was rivetted on its head with copper-nails, that the flowers that were daily showered on it fell owing to the sorceries, as so many thorns. They predicted that on account of these impious acts, the Buddhist religion was destined to collapse after 500 years from that date, and that shortly the sun, moon and stars would fall a hundred (Tibetan) miles below their ordinary paths. To this work they gave sanctity by declaring that it was discovered to be a book of ancient prophecy, classed under *Ñiñma Terma* scripture. Many right-thinking and honest *Ñiñma* Lamas question the validity of this work, although the uninformed and the ignorant *Ñiñma* followers believe in its pre-

dictions and do not hesitate to slander the Gelugpa school. The Gelugpa writers successfully refuted all the charges contained in that work and exposed the malice of its blasphemous authors.

From that time, on account of the doctrinal differences between the *Ñiñma* and *Sarma* schools, especially between the former and the reformed school (*Gelugpa*), disputes and controversies commenced. Most of the eminent writers of Tibet are of opinion that the great body of *Ñiñma* scriptures were alloyed with strange and spurious writings, and there are very few books which have any pretensions to originality or antiquity. Among those which are said to be very pure may be classed the following :

- (1.) *dKon-mChhog-spyi kDus*, 6 vols.
- (2.) *mKhah-kGro sNyin-thig*.
- (3.) *Lho-gTer*.
- (4.) *Bima sÑin-thig*.
- (5.) *kLón-Chhen-sÑin-thig*.
- (6.) *gYu-thog sÑin-thig*.
- (7.) *Byañ-gTer-gyi Chhos skor*.
- (8.) *gTer-bDag-gLiñ pahi-chhos skor*.
- (9.) *Nam-chhos kyi-skor*.
- (10.) *rGyal-va-eNa vahi-rÑin-vahi-chhos kyi skor*.
- (11.) *rTa-mgrin chhos-skor* &c., and many others.

The study of the above-mentioned books is believed to be very efficacious to ascetics, in obtaining sainthood. In profundity of import these books are unrivalled by other religious works of the same school. Among the best and purest of *Ñiñma* monasteries are (1) *sMin-grol gLiñ*, (2) *rDorje-brag*, (3) *Kham-ka-thog*, (4) *Shi-chhen-rtsogs chhen*, &c. and many others of less fame. In these monasteries, moral discipline and religious strictness are greatly observed, in consequence of which their resident monks are said to have great pretensions to purity of life.

The *Nyingmas* schools have voluminous works called *Upaneshas* on the subtlety of rites.

In the *Sarma* or modern school are included the following sects, *bKah-gDams pa*, *bKah-brGyud pa*, *Sakya-pa*, *Karma pa*, *Jonah pa*, *dGelug-pa*, &c. The principal theories and rules of these sects are :

- (1.) Constant meditation about the attainment of *Bodhisattva-hood* (sainthood).
- (2.) Uninterrupted attention to compassion towards all living beings.
- (3.) Reverence and adoration to the great and precious Holy Being, called *dKon-mCñhog*.
- (4.) The renouncing of worldly enjoyments and business, and residence in solitude to limit the sphere of doing and desires.

- (5.) The external observance and conduct of life to accord with the laws of Dulva (Vinaya teachings.)
- (6.) Internally, the full comprehension of the metaphysical portion of the Tantras called *bskyed rim* and *rtsogs rim*.
- (7.) The practice of the meditative science or yoga, holding the theories of universal illusiveness and voidity (S'únyatá).
- (8.) The comprehension of the essence of the Mádhyamika philosophy by which the attainment of sainthood is ensured.

#### *lKah-gDams PA SECT.*

This sect was founded by the great Indian Pandit Dipánkara S'ri Jñāna (Jova-rje-dPal-edan Atiśa of the Tibetans). There are records of over three thousand Lamas of eminence and learning in the annals of this sect. Among them *hBrom-ston-rgyal-vai-hbyuñ-gna* Potopa the philosopher, and *sPyan-mñah-va*, &c. were very celebrated.

#### *lKah-brgyud PA SECT.*

Of this sect, the sages *rDoje-hChhañ-chen*, Telopa, Náropa, Marpa, Mela Drags po Lha-rje, &c. were the successive presidents. Marpa having obtained a good deal of religious instruction from Atiśa, mixed the *lKah-brGyud* theories with those of the *lKah-gDams* sect.

The Darśana of this sect is called Mahá-mudra (Phyag-rgya-chenpo). This is divided into two classes called Sontri-Mahámudra and Tantri-Mahámudra, the latter of which they reject. On the whole the significations of the Mahámudra resemble those of the S'únyatá theories.

Its meditative science is similar to those of the Prasanga Mádhyamika school of ancient India.

The chief Yedam or tutelary deities of this sect are the Lord of Guhya Samája-*söDemchhog* (Sambhara) and *rDorje-Phagmo*, &c.

Its guiding instructions called *Man-ñag* were drawn up by the sage Náropa, for which they are called *Náro-chen-ñag*. Anciently this sect possessed the greater number of sages, ascetics and scholars, many of whom had obtained sainthood. At one time its monks numbered several hundreds of thousands. The Lamas of this sect pay more attention now to the meditative science, and less to Vyākaraṇa and other branches of sacred literature. Although at one time *lKah-brgyud pa* Lamas were eminently famous for their knowledge of metaphysics and Darśana, yet now-a-days there are not many who can fairly claim the distinction of sages. In fact they more resemble the shadows of their predecessors. They generally mix with the *Ñínma* Lamas in perverse and forbidden conduct, such as female company, drinking intoxicating liquors, &c.

## SAKYA SECT.

This sect derives its name from the name of the place of its origin. It is an offshoot of the *bKah-brgyud pa* sect in a reformed state.

The tutelary deities, generally invoked by the followers of this sect, are Kye-rdorje (Hé Vajra), Phyagna rDorje (Vajra Páni) &c.

That rotatory existence and emancipation from it are inseparable, is its chief theory. Leading instructions are taken from the works called *gSer-chhos-bChug-sum*. The Lamas of this sect are tolerably learned in sacred literature. The ancient monks of this sect are said to have obtained sainthood by propitiating the fairy *Nárc-mkhah sphyodma*. The monks in general are known to be little strict in the observance of the laws of Dulva. They drink, and mix and live with women.

*Gelugpa School.*

This is at present the dominant school of the Buddhists in Tibet. It was founded by the celebrated reformer Tsoñkhapa and obtained great diffusion under his chief disciples, one hundred and fifty in number, among whom the Regent Darma Rinchen, the sage Gelepalssañ, Gedundub, &c., were most eminent. Tsoñkhapa found that by the eccentricities of the Tantrik (Ñiñma), Buddhism in Tibet had greatly degenerated, so much so that it could hardly claim the name of Buddhism at all. Its divergence from the tenets of Buddha was too wide to enable any student of Buddhism to reconcile it with any sort of Buddhism that then prevailed in the north. With great pains he succeeded in organizing a reformation which struck the older schools by the root. His works on the different branches of the sacred literature were in accordance with the *Kahgyur* and *Tañyur*.

The Lamas and monks of his school were very accomplished in tenets, the observance of ceremonies and the science of meditation. Their moral discipline, behaviour and attention to study were exemplary. They were also experts in argumentative philosophy. Under Tsoñkhapa's direction they made new annotations on the important portions of *Kahgyur* and *Tañyur* and the various works on Tantras. The great monasteries of Tibet, Sera dapunj, Guhdan Tashilhumpo, and those of Kham, Amdo-Mongolia and China, altogether numbering more than one thousand, adopted the reformed creed. Under his disciples and their disciples within a few years, more than 10,000 monasteries adopted the reformed tenets. The largest of these monasteries contained 10,000 monks, the smallest respectable ones not less than 800. In these Gelugpa monasteries, the study of Tantras, Mantras, Kálachakra, medicine, &c. was greatly encouraged. The Gelugpa religious ceremonies were conducted according to the prescribed directions of the sacred books. Such extraordinary success as attended

Tsoñkhapa's reformation was not known, not to speak of Tibet, in the annals of Ancient India since the Nirvána of Buddha.

The Emperor of China, Princes of Mongolia, and other great patrons of Buddhism paid tribute to his honour. Tsoñkhapa is said to have appointed under a solemn covenant a great number of gods, demons, demi-gods and fairies to defend the sacred religion. In the other sects, when an enemy invaded the sacred precincts, the monks generally used to escape by flight. Some of these sometimes killed their enemies by propitiating demons and evil spirits, and by the practice of sorceries and the black art. But such proceedings being contrary to the precepts of Buddha, the cursed perpetrators eventually had to go to hell.

The followers of the Sakya sect and the Gelugpas were free from the guilt of such infernal practices.

*Manbodh's Haribans.*—By G. A. GRIERSON, C. S.

## PART I.—TEXT.

The following poem is in the Maithilī dialect of the Bihārī Language.

It was written by a poet named Man'bodh, or Bholan Jhā, the fourteenth and last of his race. He lived at Jam'sam, close to the well-known village of Paṇḍaul in the Madhubanī subdivision of the Darbhanga District. He married a daughter of one Bhikhārī Jhā, and died without issue about the year 1195 F. S. (circ. A. D. 1788). This date is borne out by the fact that a grandson of this same Bhikhārī Jhā died only four years ago, a very old man. Beyond the details of the names of his ancestors, which are kept by the Maithil genealogists, I have obtained no further information concerning him. He is said by tradition, to have translated the whole of the *Harivaṃśa* into Maithil verse, and extracts from the translation are current and extremely popular throughout northern Mithilā. I have never met with a complete copy of the whole work, and I fear the latter portion of it is lost beyond recovery. After some years' search I have been able, through the kind assistance of Bābū Śrī Nārāyaṇa Siṃha of Jogiyārā, to obtain accurate copies of two MSS., which I shall designate as A and B. A, which I have taken as the foundation of my text, is much the more correct of the two, and contains the first ten *adhyāyas*. B is not so carefully written, has one or two *lacunæ*, and only contains nine *adhyāyas*, the tenth being missing. A is therefore, my only authority for that portion of the text. With the exception of the *lacunæ* above-mentioned, the two MSS. agree very closely. Any important differences will, however, be duly noted.

The poem is deserving of special attention, as an example of the Maithilī of the last century, affording a connecting link between the old Maithilī of Vidyāpati, and the modern Maithilī of Harkh'nāth and other writers of the present day. It contains some forms which have survived from times prior even to Vidyāpati, and which hence have especial interest.

I purpose at an early date to publish a translation, with notes illustrating and explaining the many grammatical difficulties which are found in it. I shall, therefore, not deal with the subject of Manbodh's Grammar at present, and, with regard to the subject matter of the text, it will be sufficient now to say that it contains the usual familiar legends of the incarnation and life of Kṛishṇa, from the first promise of Viṣṇu to become incarnate, to the first defeat of Jarāsandha. It thus corresponds roughly with a little more than the first half of the tenth book of the *Bhāgavata*, or with chapters 57 to 93 of the *Harivaṃśa*.

The metre of the poem is uniform throughout. It is a variety of the *Chaupái Chhand*, containing fifteen instants in each half line, with a break after the sixth. The last three instants in each half rhyme with each other, and usually take the form of one long syllable, and one short, thus — ॐ. Sometimes, however they take the form of three short syllables, thus ॐ ॐ ॐ: but in every case the last syllable must be short. Usually but not always, the eleventh and twelfth instants also consist of two short syllables.

I have used the signs ढ, ऐ, ओ, and औ, for the short vowels ॐ, ॐ, ॐ ॐ, peculiar to Eastern Gaudian languages. Their non-initial forms are ॐ ॐ = ॐ, ॐ ॐ, and ॐ ॐ ॐ respectively. These signs have already been used by me in my grammars of the Bihár dialects now being published by the Government of Bengal, and are not new, having (with the exception of ढ) been used by Dr. Hoernle for similar purposes in his Gaudian Grammar.

The use of the sibilants was very uncertain in the copies of the poem which were available; ञ and ञ, and again च and छ being freely interchangeable without any system. I have therefore in every case taken customary pronunciation as the surest guide:—always altering uncompounded ञ to च, and uncompounded च to छ. In a few foreign words like शेर 'outcry,' ञ has been retained; and, out of deference to strong prejudice, I have allowed the customary spelling of the words कंश, and कृश to remain, though the present Maithil pronunciation, is certainly कन्श, and क्रिश्न respectively.

The vowel ञ is never pronounced in Maithili, the sound रि being used instead; in fact, ञ is, as often as not, not only pronounced but written रि. Under these circumstances, I have adopted the less pedantic, and more rational spelling.

As regards the quantity of vowels for the purposes of scansion, with the exception of आ, they all tell their own tale when before a single consonant. आ may be either long or short for metric purposes, but in the termination आह of the preterite it is always short.\* There are many examples of short आ throughout the poem: an example of the 1st class is घेआन (I, 10), in which the आन is short: an example of the second class ऐलाह (II, 2).

Short vowels can become long by position, but this is not an invariable rule. They are always short before the compounds न्ह (e. g., वन्हलखि III, 8) and न्ह (e. g., सन्हारव II, 32). Before the nexus of a nasal and another class-consonant, they are common,—Example, संच, long in VII, 42, but short in VII, 53. Examples of vowels short before this kind of nexus are very common; and, in order to help the reader, when the preceding syllable is short I have denoted it by *anuswāra*, and when it is long by the class nasal. Thus in संच the first syllable will be read long, but in संच it will be read short. सो, इन्द्र will be read with the first syllable long, but

\* So also in Vidyapati.

इंहर with it short. Of course, it must be understood that this *anuswāra* is merely a *compendium scripturæ*, and that whichever way the word is spelt, the pronunciation is the same. Vowels before a nexus of the semi-vowel र and a consonant may also be short,—example, अर्जुन (I, 24).

Before other conjuncts the vowel is generally long, but I have noted the words अखनि (I, 35), त्रिटि (V, 51), प्रस्थान (VI, 25), and सखल (VII, 26) as exceptions, and there are not impossibly others which have escaped my notice.

Anunāsika never affects either metre or rhyme. For an example of the latter, see VIII, 41.

The first syllable in the word कंश is always long. As already mentioned it should be spelt कन्स.

The word केशो 'any,' is frequently written क्यो.

The verbal termination of the third person न्हि, is frequently written अन्हि as a separate word; e. g., (II, 53) देखलअन्हि *dēkhala anhi* for देखलन्हि *dēkhalanhi* (*dēkhalankh*). This termination can also be used with the 1st or 2nd person; e. g., धरवअन्हि (VIII, 45).

With the aid of the above remarks I hope that no difficulty will be found in reading and scanning the poem.

श्रीगणेशाय नमः ।

अथ प्रथमोऽध्यायः ।

प्रणमौ\* हिमगिरि कूमरि चरन । जे बल कबि सभ त्रिभुवन बरन ॥ १ ॥  
 ह्रमजुँ कैल अक्खि मन बड़ गोठ । कृष्ण जनम परिनष्ट नहिँ कोट ॥  
 कोनपरि जैत तकर निरवाह । प्रखन लगैअक्खि अगम अथाह ॥  
 जैत कदाचित हो पुन नीक । नहिँ हो तकरो सङ्गन थीक ॥  
 तँ डर पुन पुन मङ्गल करिअ । हरिपद कमल त्रिदश हम धरिअ ॥ ५ ॥  
 धरनी भार बैआकुलि भेलि । सुरभि रूप धै सुरपुर गेलि ॥  
 किक्कु नहिँ ततजुँ काजुँ साँ भेल । धरनिक सङ्ग सबजुँ जन गेल ॥  
 देबलोक बरह्मा साँ कहल । ओतजुँ मनोरथ ओहने रहल ॥  
 सङ्ग देव बरह्मा भेल आगु । तन्हिकाँ पाछाँ धरनी लागु ॥  
 क्षीरसमुद्र तीर सभ गेल । अङ्गलि बजुँ धैआन धरि लेल ॥ १० ॥  
 सुरतख कानन मनमिष्ट गेह । लक्ष्मिनारायण देखल सदेह ॥  
 कमलासन किक्कु कहवाँ लागु । ताहिँ अबसर धरनी भेलि आगु ॥  
 भार दुबर तन धर काँप । वज्रइति नोर नष्टन दुजुँ भाँप ॥  
 लागलि कहजुँ धरनि हरि हेरि । हम हैव मगन रसातल फेरि ॥

\* B. प्रणवौ । † B. ओहि । ‡ B. omits this line ।

अमर समर जत जुमल असूर । तत जनमल अक्कि परिजन पूर ॥ १५ ॥  
 ह्रष्ट हाथी हथिआरक भार । गिरि कानन बरनष्ट के पार ॥  
 सर्वसहाष्ट प्रहि\* नाम सेाँ आज । सपथ करिअ हम अष्टलज्ज बाज ॥  
 नाथ अनाथक सारंग पानि । सरन दिअओ सरनागति† जानि ॥  
 करुनामष्ट काँ करुना भेल । धैरज बज्जत धरनि काँ देल ॥  
 धरनी किछु दिन धैरज धरब । हम अवतरब भार सभ हरब ॥ २० ॥  
 मथुरा बसाँ देबकि बसुदेव । तन्हिका भवन जनम हम लेब ॥  
 ई सुनि सभक जुड़ाष्टल कान । अन्तरहित भेल खीभगवान ॥  
 जँ परि‡ जनम जतै जे बेल । पहरेक तकरो गमथानि भेल ॥  
 इन्दर अन्स अर्जन अवतार । भीमसेन॥ भेल पवन कुमार ॥  
 धर्म जुधिछिर काँ बुझि लेब । अखनि कुमार नकुल सहदेव ॥ २५ ॥  
 हरि अनुमत लष्ट ई मत भेल । तखन अमर अमरावति गेल ॥  
 जोग निन्द जग ईखर जानि । तखन बजाओल सारंग पानि ॥  
 कहलन्हि जाह तोहँ तुरत पताल । आनह कओ गोठ दानव बाल ॥  
 बेरि बेरि देबकि गर्भ देव सय । ओहि कओह काँ वैह भवितथ ॥  
 सातम संकरखित कष्ट लेब । देबकि सेाँ रोहिनि काँ देव ॥ ३० ॥  
 पुरुष पुरातन परम उदार । ओहओ हमहिँ हलधर अवतार ॥  
 आठम भष्ट हम अपनहिँ आओब । जेहन बनत पुनु तेहन बनाओब ॥  
 जसोमति भवन जनम तोहँ लेब । तोहँ हम बदल करब बसुदेव ॥  
 रोदन सूनि रक्क जे रहत । जागत जाष्ट कंश काँ कहत ॥  
 कंश आष्ट तोहँ लेत उठाष्ट । बल सेाँ पटकत पथर लगाष्ट ॥ ३५ ॥  
 अलगहि उड़ि तोहि लागब अकास । ई कहि इंदर भवन कैत बास ॥  
 कथि लष्ट कंश पटकलह मोहि । से जनमल अक्कि\*\* मारत तोहि ॥  
 दुर दुर निरदष्ट ई तोर चालि । प्रकर उचित फल पैबह कालि ॥  
 मन मनबोध पकाँ किछु रहल । कथा प्रसङ्ग आगु हम कहल ॥ ३६ ॥

इति मनबोधकविक्रते हरिवंशे भाषायां प्रथमोऽध्यायः ॥ १ ॥

### अथ द्वितीयोऽध्यायः ।

कमलासन सुत सिबक इआर । खीभगवानक बज्जत†† पिआर ॥ १ ॥  
 कलह बिसारद नारद मूनि । ऐलाह सकल सुगा जक सूनि ॥

\* B. omits प्रहि । † B. सरनागति । ‡ B. बसथि । § B. जे फेरि ।  
 ॥ B. ०चैन । ¶ B. सेाँ । \*\* B. इथि । †† B. बड़े ।

क्षीर समुद्र तीर जे भेल । से सभ विजँसि विजँसि टुसि देल ॥  
 देवकि काँ जे आठम बाल । से जैत कांश तोहर जिव काल ॥  
 सुमिरह कांश अकासक बानि । से दिन तोहर तुलाप्रल आनि ॥ ५ ॥  
 ई सुनि कांश खडग लै ठाढ़ । सिब सिब देवकि जिव पर गाढ़ ॥  
 अति निरबन्ध कांश प्रह भाख । कटगर तर अङ्गना कैओ राख ॥  
 कर जोरि विनति करधि बसुदेव । जिवप्र दिअओ बर बालक लेब ॥  
 अपना जिव सौं तनप्र परान । से जग के धिक जे नहिँ जान ॥  
 जदि संसप्र होअ जनमक काल । बान्हि धरिअ बर बन्दी साल ॥ १० ॥  
 कांश कप्रल\* बसुदेव विचार । करमक लिखल मेटप्र के पार ॥  
 बुभलन्हि कांश विधाता बङ्क । रच्छक दै कऊ भेलाह निसङ्क ॥  
 बन्दी साल पाव कहि देल । क्यो बालक कालक बसि भेल ॥  
 सातम गरभ पात भेल शोर । से बालक गेल रोहिनि कोर ॥  
 जोग निन्द किछु कर परहार । मातल सुतल सुतल रखवार ॥ १५ ॥  
 भादब कृष्ण अष्टमी जानि । राति महा प्रभु जनमल आनि ॥  
 चकर गदा कर सरसिज सङ्ग । देखि देवकि मन उपजल भङ्ग ॥  
 कह बसुदेव देवकि कर जोरि । कांश बाध हम हरिनी खोरि ॥  
 रूप चतुरभुज दै हलु छाड़ि । नारद दैत गप्र उकठी लारि ॥  
 दीनक बन्धु अनाथक नाथ । मानल कहल रहल दुइ हाथ ॥ २० ॥  
 जेहि बेरि जनम महा प्रभु लेल । तखन अन्दार प्रहन सगं भेल ॥  
 लागल भाडी भुलल सब दिग । पसु पच्छी सभ परल अदिग ॥  
 सुइ लप्र बेधिअ गाँधिअ ताग । हाथ कुबिअ तौ हाथहिँ लाग ॥  
 गगन गरजि घन बरिसप्र बारि । तँ फनिपति देल फना पसारि ॥  
 साहस बड़ बसुदेवक ताहि । गोकुल के हरि ऐलाह निबाहि ॥ २५ ॥  
 तखनुक हरख कहब गप्र काहि । ओहनि दुर्ग जसुना भेलि थाहि ॥  
 जसोमति सूतलि जोग निंद माति । अदल बदल भेल सुतलिहिँ राति ॥  
 ई कन्या लप्र भेजा देलि । से जेटा कहिनी कहि गेलि ॥

जे किछु भाखल नारद मूनि । कांशक हन्स उड़ल से सुनि ॥  
 निज अनुचरि तहाँ लेल हकारि । बड़ अगलहि तहाँ पुतना नारि ॥ ३० ॥  
 सभ मुख हेरि कांश हलु भाखि । बालक कतऊ हनिअ जनु राखि ॥  
 धप्र धप्र पटकब पाथर लाप्र । देखब संहारब उड़ि नहिँ जाप्र ॥

\* B. सुनल कांश । † B. दैलअन्हि । ‡ B. टा ।

जे बालक रह बड़ पकसोठ । अरबधि तन्हिक ममोरब ठाँठ ॥  
 कै देव सबै सबजुँ ग्रह कहल । जत चाहब साहेब जनु दहल ॥  
 निज अनुचर सभ कहल हकार । तखन कांश गेल कारागार ॥ ३५ ॥  
 ई कहि फोफ़ल देवकि वसुदेव । दोख न हमर बिधाता देव ॥  
 अनतहि जनमल जे दैत\* खेद । बिधा कैल तोर बन्सक क्खेद ॥  
 लाजक लेल सुख हेरिओ न होओ । के धरि बान्ह बहिनि बहिनोओ ॥  
 कमा करब अनुचित बड़ भेल । ई कहि कांश सप्रन घर गेल ॥

जखन जसोमति काँ निंद टुटल । मन भरि रङ्ग रतन धन लुटल ॥ ४० ॥  
 आनंद नन्दक उर न समाए । हरखक नोर नफ़न बड़िआए † ॥  
 जैत प्रात भेल नय हकार । तखनुक हरख कहए को पार ॥  
 तेल सिन्दूर सभ देलन्हि ओआरि । चरि चरि चुर देखे ‡ मथा गोआरि ॥  
 हरि महिमा कथुँक नहिँ खागि । ठेज्जन तर गेल सिन्दूर लागि ॥  
 क्यो घर अङ्गना केओओ दुआरि । कै ठाम डोमकक नाच गोआरि ॥ ४५ ॥  
 सोहर गाव भाव बेकताओ । नचितहिँ जाए पुन नचितहिँ आओ ॥  
 नाच काँ सभ तरहक भेल । अपन अपन घर सभ क्यो गेल ॥

प्रक दिन जसोमति गेलि अलसाए । सूति रहलि हरि ज़िदए लगाए ॥  
 नन्द महुरि काँ सुतला जानि । पुतना तखन तुलाएलि आनि ॥  
 सर सर कै घर पैसलि धाए । बैसलि बिख दुध देलन्हि पिआए ॥ ५० ॥  
 हरि भरि पेट पिउल दुध हरखि । सोनित सहित परान लेल करखि ॥  
 आरत नाद बज्जत बड़राए । कटला तर जक खसु अड़राए ॥  
 सबज देखलअन्हि जे कल जागल । तारक तर जनि लबनी लागल ॥  
 कीदज पढ़ि हरि नन्द चुमौल । आसिख दै हरि ज़िदए लगौल ॥

प्रक दिन भै गेल बिधिक संजोग । जसोमति लए गेलि सकटक देग ॥ ५५ ॥  
 ओतहि सुतौलन्हि आकुलि भेलि । काजक हेतु कतज्ज चलि गेलि ॥  
 प्रहन महा प्रसु ओहना बिकट । टक टक हेरथि सकटक ॥ निकट ॥

\* B. देखो । † B. ने अयाएल । ‡ B. भरि आएल । § B. चुर दै ।  
 || B. omits this line । ¶ B. हेरथि सकटक कर ।

असरन सरन चरन देल फैंकि । उनटल सकट ककर सक टेकि ॥  
 भै गेल बाँक टाँक सभ टुटल । सकटक अकट बकट सभ फुटल\* ॥  
 कड़ कड़ सुनि बड़ बड़ जन धाओल । कहि नहिँ सकट के जन† उनटाओल ॥६०॥  
 सिसुगन कहप्र सपथ हम करिअ । हिन उनटाओल देखितहिँ रहिअ ॥  
 आगे माइ आगे माइ अजगुत भेल । ई कहि जसोमति निज सुत लेल ॥  
 भन मनबोध हरि अवसर पाओल । रति प्रक महिमा अपन जनाओल ॥६३॥  
 इति मनबोधकविद्वते हरिवंशे भाषायां द्वितीयोऽध्यायः ॥ २ ॥

### अथ तृतीयोऽध्यायः ।

कतो प्रक दिवस जखन विति गेल । हरि पुन हृथगर गोड़गर भेल ॥ १ ॥  
 से कोन ठाम जतै नहिँ जाधि । कै बेरि अंगनऊँ सौँ बह राधि ॥  
 द्वार उपर सौँ धरि धरि आनि । हरखित हसथि जसोमति रानि ।  
 कै बेरि साप धरप्र लै जाधि । कै बेरि चून दही बदि खाधि ॥  
 कौसल चलथि मारि कऊँ चाल । जसोमति काँ भेल जिवक जंजाल ॥ ५ ॥  
 कै बेरि आगि हाथ सौँ कीनु । कै बेरि पकलाह तकला बीनु ॥  
 कहलन्हि सिखबह हमरहि ताहि । टाङ्ग तोरिअ तौँ हम क्यो नाहि ।  
 ई कहि बन्दलन्हि उखरि लगप्र । कहलन्हि पुत रिंग जाउ तौँ परप्र ॥  
 भेलिह निसङ्ग समै हरि पाओल । हरि भरि पाँज उखरि ओढ़नाओल ॥  
 गुड़कल गुड़कल भिड़कल जाप्र । जतप्र रहप्र दुइ ब्रिच्छ अकाप्र ॥ १० ॥  
 जमला अरजुन कमला नाथ । जुगुति उपारल छुइल न हाथ ॥  
 खसल महा तरु हसल सुरारि । भेल अघात जगत परचारि ॥  
 तरुक सबद सुनि दौड़ल नन्द । तेजि देल गाप्र परौ बस बन्द ॥  
 की तरु खसल बिहारि न भाँट । आज छोइत मोर बारह बाट ॥  
 आङ्गन सुन देखि नएन नोराएल । जसोमति काँ हिअ हाथ हँराएल ॥ १५ ॥  
 की फल भेल मोहि प्रतेक अगोरि । नहिँ देखि उखरि नहिँ देखि डोरि ॥  
 लगले जसोमति पऊँचलि धाप्र । नेह हरैने जेहन धेनु गाप्र ॥  
 बान्ह फोप्र हरि क्लिदप्र लगाओलि । परम प्रीति परतीति जनाओलि ॥  
 अचल भाँपि भवन लै गेलि । नएन बरसि जलधर तह भेलि ॥  
 आनन चुम्बि पयोधर धैल । सबऊँ सखी मिलि मङ्गल कैल ॥ २० ॥

\* B. सकतक बकट काँठ सभ फुटल । † B. कथोन । ‡ B. omits this line ।  
 § B. हरैने जे । ॥ B. omits vv. 18—20, and substitutes जसोमति फोप्र  
 हरि ह्रिदप्र लगाओलि । हरि दामोदर पदवी पाओलि ॥

भन मनबोध हम अपन गेआन । बरनल बाल गोविन्दक धेआन ॥ २१ ॥

इति मनबोधकविक्रते हरिवंशे भाषायां तृतीयोऽध्यायः ॥ ३ ॥

### अथ चतुर्थोऽध्यायः ।

प्रक दिन नंद जिअ सन्सै बाढ़ि । आगँ महूरि जसेदा ठाढ़ि ॥ १ ॥  
गोकुल के उतपात बिचारि । सुक बैसल सभ लोक हकारि ॥  
ओह निसि चौदिस सन्सै ब्रीक । पुर परिजन लगइकि हतखीक ॥  
सकल पञ्च मिलि रचिअ बिचार । होइकि\* उपद्रव बारम्बार ॥  
अब प्रहि ठाम उचित नहिँ बास । उपटि बसिअ त्रिन्दावन पास ॥ ५ ॥  
ओहि ठाम गिरि गोवर्द्धन सूक्त । ग्वारा काँ से ताकहि बूक्त ॥  
अगिलहि दिन सभ उपटल सपटि । जनि कन मध्य बखो गेल उपटि ॥  
ओहि नगरी सौँ ओह निक भेल । जनि हरिचन्द पुरी उगि गेल ॥  
सात बरख हरि बैसक भेल । कज खन खन नहिँ खेड़िक लेल ॥  
कज खन नाचथि गाबथि गीत । खैताहअन्हि से परलप्र बीत ॥ १० ॥

प्रक दिन हरि हलधर दुज भाप्र । नन्द अपन लग लेलन्हि बजाप्र ॥  
बाभन पोथी कृत्रिप्र तीर । नैदहि सिख चरबाहि अहीर ॥  
सुरपति\* बरछा सिव सब जाहि । तनिका नन्द सोपल चरबाहि ॥  
हरि हलधर दुज हरखित भेल । लै बकरू त्रिन्दावन गेल ॥  
सुर नागरि गोकुल अवतरलि । धन जन भरलि बड़े अहि गरलि ॥ १५ ॥  
केवल सभ काँ कृष्ण सोहाथि । सासु ननद घर बजत कोहाथि ॥  
बयो नहिँ मानप्र काजक हटल । सबजक मनज न कहि सौँ अटल ॥

प्रक दिन अनुचर रह सभ साथ । जमुना हरदहि गेल ब्रजनाथ ॥  
क्रद देखि कैलन्हि क्रिदप्र बिचार । प्रहि अकि काली फनि दुरबार ॥  
जमुना क्रद बिखबत कै जानि । पसु पच्ची क्यो पिबै न पानि ॥ २० ॥  
तीरक त्रिन तरअर जरि गेल । बिखहिक् आगि पिखा कप्र लेल ॥  
आज करिअ अब प्रकर उपाप्र । बैसिअ नहिँ जल पैसिअ धाप्र ॥  
कदमक तर चढ़ि भड़कक मारि । आँखि मूनि दुज कुदल मुरारि ॥

बाँहि बजारि कछल बड़ दाप । तकर सबद सुनि दौड़ल साप ॥  
 परम तेजाप्रल आप्रल जूमि । घेरि लेलक घड़ि एक घुमि घूमि ॥ २५ ॥  
 परबत सन फनि कर फुफुकार । एकसर संग नहिँ कुल परिवार ॥  
 सधलक गै पुन बन्दलक गात । अजगुत कैलक धैलक दाँत ॥  
 जमुना ऋद भेल चापचाप । पानि सुभै नहिँ सापहिँ साप ॥  
 घड़ि एक कृष्ण बड़े दुख पाओल । सर्प राज बड़ दर्प जनाओल ॥  
 से देखि सङ्ग सखा सभ धाओल । गै कऊ गाम गोहारि लगाओल ॥ ३० ॥  
 दौड़ल नन्द जसोमति राम । कागपुत्र नहिँ रहलै गाम ॥  
 ब्याकुल भै सभ पऊँचल धाप्र । कानथि जसोमति धरनि लोटाप्र ॥  
 एकटक नन्द तनप्र सुख ताक । चित्र लिखल जनि साँस न बाक ॥  
 गोपबधू कह मन अनुमानि । एक दुइ महिमा कृष्णक जानि ॥  
 प्रान कुसल कृधि सारंग पानि । तिलओ न सुख कवि भेल मलानि ॥ ३५ ॥  
 दिन मनि बिनु दिन ससि बिनु राति । हरि बिनु ब्रज तीनू एक भाँति ॥  
 बिनु दामोदर जे ब्रज जाप्र । भ्रिग भ्रिग तकर बाप औ माप्र ॥  
 सबज परिअ जमुना ऋद जाप्र । प्रहिँ तह सुखद साप बर खाप्र ॥  
 कर एक किक्कु ककरऊँ नहिँ पुरल । घड़ि एक अड़रा कड़रा पुरल ॥  
 हलधर काँ मति अति अकुलाप्रल । देखि हरि आँखि लिधुर भरि आप्रल ॥ ४० ॥  
 महिमा अपन चेताओनि कैल । बानी तखन अपन हरि धैल ॥  
 बान्ह कान सभ पोप्रल बलहि । परम बिरुद्ध जुड़ भेल जलहि ॥  
 मानुख भै कत पौखल करयु । सै गोट फनि तहाँ कै गोट धरयु ॥  
 जिति कऊँ मभिलहि फनि भेल ठाढ़ । कै देल पैर वजर सन गाढ़ ॥  
 देखि हरखित भेल नन्द सभित्य । घड़ि एक भेल बिनु कौड़िक नित्य ॥ ४५ ॥  
 करितहि नाच प्रहन कै मलल । फनि सौँ फन फन सोनित चलल ॥  
 सोनित बज्जत तुरित बहिँ गेल । जमुना कुटलि सरसति भेल ॥  
 नागिनि कहप्र नमर भै बानि । खामि दान दिअ सारंग पानि ॥  
 सरनागत बधवाँ अक्कि बाध । बिनु जननेँ भेल बड़ अपराध ॥  
 कतै महा प्रभु अति बल दाप । कतै अलप सन खलमति साप ॥ ५० ॥  
 ई सुनि हरि मन भेल अनुराग । कहप्र लागल किक्कु काली नाग ॥  
 केमिअ केमिअ खोपति मोर दोख । हम अपराध कैल भरिपोख ॥  
 सरनागत मति हम अब धरिअ । हत बिख भेलऊँ कहिअ से करिअ ॥  
 गरुड़क डर हम प्रहिँ ठाम रहिअ । चलिअ न कतऊँ बज्जत दुख सहिअ ॥  
 हमर चरन खगपति जौँ देखत । बिसरत बैर बन्धु कप्र लेखत ॥ ५५ ॥  
 अब प्रहिँ ठाम न तोहर निबाह । भित्य सहित तोहँ सागर जाह ॥

कै परनाम चलल तत काल । जत कल जमुना ओहि ऋद ब्याल ॥  
 भित्य सहित ओहि सागर गेल । तखन सुखप्रद ओ ऋद भेल ॥  
 नन्द जसोमति मन अवधारि । जनि जनमल कृथि आज सुरारि ॥  
 काली दमन पढ़त जे सुनत । सै जम कँ चिन बत कै गनत ॥ ६० ॥  
 भरि जीवन धनजनक\* बिलास । अन्त काल बैकुण्ठहिँ बास ॥  
 भन मनबोध सभ हरखित भेल । गीत नित्य करितहिँ सभ गेल ॥ ६२ ॥

इति मनबोधकविक्रते हरिवंशे भाषायां चतुर्थोऽध्यायः ॥ ४ ॥

### अथ पंचमोऽध्यायः ।

प्रक दिन हरि हलधर दुजु भाप्र । संग सिसु गन तर बन हल जाप्र ॥ १ ॥  
 तारक सौरभ पजँचल आप्र । लागल सबजक मुँह पनिआप्र ॥  
 ककरजुँ भटहा ककरजुँ चेप । तार न खसै खसै मुँह सेप ॥  
 से देखि हसप्र लागल कमलाक् । हलधर धैल हिलाओल गाक् ॥  
 धेनुक पहिनहिँ आप्रल बिचारि । खर रुप तर बन कर रखबारि ॥ ५ ॥  
 धर धर सुनि कजँ परम तेजाप्रल । रेकितहिँ धनकी फेकितहिँ आप्रल ॥  
 लग भप्र हललक लात चलाप्र । हलधर काँ लपटाप्रल बलाप्र ॥  
 धरि धनकी भरि बलहिँ घुमाप्र । मारल गै पुनु तार लगाप्र ॥  
 हलधर सेाँ खल भल फल पाप्र । पितर भितर मिभरैलाह जाप्र ॥  
 जन दुइ तीनि कौँ कृष्णजुँ धैल । धै कज तारक भटहा कैल ॥ १० ॥  
 तखन सबज मिलि खाप्रल तार । आङ्गन लैलाह प्रकहुँक भार ॥

प्रक दिन ब्रज महुँ खेड़ि भल भेलइ । नाम तकर धिक टेलबा टेलइ ॥  
 हारि जीति ओहि ओतबै निबह । जे जित तकर भार से उबह ॥  
 सुनि परलम्ब धम्म दै आप्रल । कल सेाँ बल कै खेड़ि खेलाप्रल ॥  
 कठिन उठाप्र कठा दस गेल । बाढ़ल तखन बड़ैह गोट भेल ॥ १५ ॥  
 हलधर हलल गोहारि लगाप्र । कृष्ण कृष्ण मोहि हरनै जाप्र ॥  
 हरि कह हलधर होउ समधान । कतज ठकल जाप्र पुरुख पुरान ॥  
 के अछि प्रहन प्रँहा काँ हरत । घड़ि प्रक मै अपनहिँ सुख करत ॥  
 हलधर तखन अपन बल बुझल । प्रकहिँ सुका परलम्बौ जुझल ॥

से देखि दौड़ल गोपक बन्स । गल बल कै बल कर परसन्स ॥ २० ॥

कतो प्रक दिवस जखन बिति गेल । इंदर पुजा दिन उपगत भेल ॥  
 तखन कृष्ण पुकलन्हि सभ वृढ़ । कियेक सबज होइ किञ्च मति मूढ़ ॥  
 इंदर पुजा तब कहलन्हि नन्द । सभटा खगड़ल आनंद कन्द ॥  
 सुरपति पूजन मन दिअ क्वाड़ि । से पूज जकरा खेतीवाड़ि ॥  
 गोप जाति की कर पुजि देब । भाव भगति सौं गिरिवर सेब ॥ २५ ॥  
 कोपित परबत कर उतपात । बाघ सिङ्ग बन धरि कर घात ॥  
 बोल दुइ कृष्ण त्रिअ भए कहल । से सुनि इंदरक पूजा रहल ॥  
 नाना न्यौज सबज मिलि रचल । पूजल जाए गोवर्द्धन अचल ॥  
 प्रक अवतार तखन अवतरल । हसितहिँ परबत सौं पगु ढरल ॥  
 जत पौलन्हि खेलन्हि सभ बस्तु । भोजन कै कहलन्हि शुभमस्तु ॥ ३० ॥  
 बर दै हरि अन्तरहित भेल । कृष्ण सहित सभ आङ्गन गेल ॥  
 जखन सुनल सुरपति मख भङ्ग । उठि गेल आगि लहरि गेल अङ्ग ॥  
 मानुख जातिक सोखी एत । हमरो काज भङ्ग कै देत ॥  
 तखन इंदर लेल मेघ बजाए । सभ केँ कहलन्हि गोकुल जाए ॥  
 पाथर बजर निरन्तर त्रिष्टि । गोप अलोप करह गै खिष्टि ॥ ३५ ॥  
 मेघक त्रिप सम्बरतक नाम । उमड़ि चलल कै लेलक सलाम ॥  
 कृष्ण कोटि मेघौ दल चलल । ठनका ठनक तकर उठ अनल ॥  
 घूमि घूमि घन लेलक घेरि । भापट भाँप जनि बाज बटेरि ॥  
 कत बरनब बरखा रितु पाटि । परलए काल तहँ रह नहिँ घाटि ॥  
 गोपी गोप महिसि नेरु गाए । जाइक लेल सभै\* टिड्डुआए ॥ ४० ॥  
 पाथर बजरक दाहन चोट । ठामहि घूमि मुहल कै गोट ॥  
 चाहि कृष्ण कहि कहि लग आव । किछु अब चरन सरन नहिँ पाब ॥  
 जनिकर नाम लेत कुट गाए । से अपने प्रहि ठामहिँ ठाए ॥  
 सिन्दुर बून चोट भेल माटि । अति सुन्दर चूनरि गेल पाटि ॥  
 राधा आदि जखन लग आएलि । से देखि कृष्णक आँखि नोराएलि ॥ ४५ ॥  
 मानुख भेख तखन देल क्वाड़ि । अचल गोवर्द्धन लेलन्हि उपारि ॥  
 गिरिवर कच जखन हरि घेल । गोकुल सकल निराकुल कैल ॥  
 परबत खसत तकर डर मानि । को जनु रह सभ पऊचौ आनि ॥

द्वै कहि सात दिवस जिउ जाति । उर्द्धबाज रहलाह दिन राति ॥  
 गोपी गोप महिसि नेह गाछ । हरखित भेल गिरि बर तर जाछ ॥ ५० ॥  
 तिमिर रहित भेल उगि गेल जोति । क्यो नहि बृभल त्रिष्टि भेल ओति ॥  
 सात दिवस उतपातक बात । कतज रहल तरुअर नहि पात ॥  
 आठम दिन मेघौ महि गेल । आहर कै सभ बाहर भेल ॥  
 धै देल हरि गिरि ठामहि ठाम । ओहि दिन सौं गिरिधर भेल नाम ॥  
 लागल सभ परसन्सा करछ । लगइकि जेहन देव अवतरछ ॥ ५५ ॥  
 पुतना तरुअर काली नाग । प्रत दिन छह बड़ अजगुत लाग ॥  
 छहि बेरि सन्सै लाग बिसेखि । दृष्यक जनम अमानुख लेखि ॥  
 केदऊ थिकाह ककर अवतार । सन्सै बसि भेल सकल गोआर ॥  
 सन्सै अन्त कोनज नहि पाओल । तखन दृष्य पुन मोहनि लगाओल ॥  
 जे गोवर्द्धन सुन मन लाछ । भव सागर तरि हरि पुर जाछ ॥ ६० ॥  
 तनिक कय भट दै कज कूट । भन मनबोध नितछ सुख लूट ॥ ६१ ॥  
 इति मनबोधकविक्रते हरिवंशे भाषायां पंचमोऽध्यायः ॥ ५ ॥

### अथ षष्ठोऽध्यायः ।

सारद ससधर जगमग राति । देखि हरि गोलाह मनोरथ माति ॥ १ ॥  
 राधा पदुमिनि सहरो आप्रलि । प्रक जुय संग फूलाकौ लाएलि ॥  
 ब्रिन्दावन भए कज भेल रास । ओहि दिन राति ओतहि भेल बास ॥  
 दुइ गोपिक बिच एक मुरारि । दुइ दृष्यक बिच प्रकहौं नारि ॥  
 एं परि रासक मंडल भेल । क्यो कह्यो निसि जुग बिति गेल ॥ ५ ॥  
 रासक रस हरि क्ल बड़ मगन । से रस असुर कप्रलअन्हि भगन ॥  
 गोबर गौत सगर लपटाएल । बल बस गाछ सत बितहि आप्रल ॥  
 मुन्दले आँखि दहो दिस दौड़ । परबत सन उच कान्ह कन्हौर ॥  
 ओहन बरद गोठ कोनज न दापि । देखि रहल सभ क्यो गेल काँपि ॥  
 सिङ्ग नाद कै हरि हलु डाटि । लागल फेकछ पाकु कै माटि ॥ १० ॥  
 कै सिंग सौं भाइकल मुँदि आँखि । हललन्हि दृष्य सिङ्ग धर राखि ॥  
 हरि धरि भरि बल हलल थकाछ । मारल ठेऊन ओदर तकाछ ॥  
 लेलन्हि उपरि सिङ्ग तसु बाम । से लै मारि खसौलन्हि ठाम ॥  
 मइल अरिछ भेल उपकार । उतरछ लागल भूमिक भार ॥

नारद मुनि काँ प्रतवप्र त्रित्ति । कलह लगप्रवाँ ओ पर धित्ति ॥ १५ ॥  
 प्रक दिन कंशक आँगन जाप्र । कहलन्हि सकल बनाप्र बनाप्र ॥  
 जेँ परि पहर सृति गेल माति । बसुदेव बदल कप्रल जेहि भाँति ॥  
 जनम दिवस सौं जे हरि कैल । काली दमन गोवर्द्धन धैल ॥  
 सभ केँ कहलन्हि करिअ उपाप्र । सनु दिनऊँ दिन बाढ़ल जाप्र ॥  
 भाक भाक सुभाइकि दिन प्रक खोप्रत । ओ वालक घर घालक होप्रत ॥ २० ॥  
 कंश त्रिपति मुनि लागल कहप्र । पहिलहि सौं मोहि दुग दुग रहप्र ॥  
 आरे आरे अनुचर तोहि मोर भाप्र । तोरित केसि केँ देसि बजाप्र ॥  
 प्रक डिल ओहँ मोर मानधि पोस । सभ तह जनकर बाढ़ि भरोस ॥  
 ओहि अवसर केसी चल आप्रल । पौरख अपन बजत वड़राप्रल ॥  
 मारव गै हम काल्हि बथान । ई कहि केसी कैल प्रस्थान ॥ २५ ॥  
 कंश तखन अकरुड बजाओल । आदि अन्त बिरतान्त जनाओल ॥  
 सभ जादव खेदव तुअ छाड़ि । सिसु दुऊ मारि नन्द लेव डाँड़ि ॥  
 गाप्र महिसि सरकार लगाओव । लुटव सकल ब्रज जत धन पाओव ॥  
 दुभैमति उग्रसेन बसुदेव । मारव तखन बैर हम लेव ॥  
 तुअ अनुमत लप्र भोगव राज । आज करह मोर अभिमत काज ॥ ३० ॥  
 करव सहोदर सन परिपाटि । प्रातहिँ आध देस देव बाँटि ॥  
 करव चतुर्दिस धनुखा जाग । आवह न्योति बिलम्ब न लाग ॥  
 राम कृष्ण बसुदेवक तनप्र । निज भुज बल ककरऊँ नहिँ गनप्र ॥  
 चानुर मुष्टि हमर अकि माल । चिन बत गनत हनत ततकाल ॥  
 करि बर अकि मोहि कुवलप्र पीड़ । मन कर तौँ दिन कर रथ मीड ॥ ३५ ॥  
 मानुख भप्र कत पौरख करत । अलप बैस घड़ि प्रक मध सरत ॥  
 इंदर जखन देल मेघ पठाप्र । सुनल जे परबत खेलक उठाप्र ॥  
 महिखी दधि दुध ब्रित खिरि खाप्र । वढ़नुक दिन दिन बढ़ले जाप्र ॥  
 रथ चढ़ि तोरित करह परस्थान । हमर से हित जे सजुहि आन ॥  
 उठल सभा जे धोर बत भेल । भेल अटकाओ अबेरिक लेल ॥ ४० ॥  
 ओदिन दान पति ओतहि रहल । अंगिरि लेलन्हि सभ कंशक कहल ॥  
 प्रह्वन काज करबाँ तँ लागु । भक्ति हेतु किहु जानधि आगु ॥  
 कै अंगिकार हसल अकरूर । दरसन हेतु हरख भेल पूर ॥  
 धन्य धन्य हमे धन मोर भाग । धन रसना धन मोर अनुराग ॥  
 वेद उधार जनिक अव तरब । काज तनिक अकि धरनी धरब ॥ ४५ ॥  
 खान्ह फारि जनिकर अबतरब । तनिका सौँ हम कहिनी करब ॥  
 बलि जनि कुलल रूप धप्र खरब । तनिका सौँ हम कहिनी करब ॥

तनि देल कृत्री गन के डरब । तनि टाहल कल राबन गरब ॥  
 भन मनबोध अकरूड़क हरख । बरनिअ तौ बित बारह बरख ॥ ९९ ॥  
 इति मनबोधकविक्रते हरिवंशे भाषायां षष्ठोऽध्यायः ॥ ६ ॥

### अथ सप्तमोऽध्यायः ।

प्रक दिन गोकुल भै गेल होअ । हप्र रुप धै पऊचल मुह बौअ ॥ १ ॥  
 भट भट ओठ जीह लप्र चाट । खट खट खुरै मेदनि काट ॥  
 धैलक तरह जेहन गोठ थीक । कैलक गोप गोठेक टंग भीक ॥  
 जपवह स्र भखव हम स्रद । घोड़ न कूदै बाकर कूद ॥  
 जत कल गोप सबै प्रह भाख । चाहि कृष्ण सरनागत राख ॥ ५ ॥  
 दरबरी दौड़ि कृष्ण भेल आगु । केसी दरप देखावप्र लागु ॥  
 मुह गोठ बाबि देखैलक खाँत । उजर कौदरि कट घन सन दाँत ॥  
 दौड़ल दिनकर देखि जनि राज । हरि कैल आगु अपन प्रक बाँज ॥  
 से गिरि दरि बरि भूमि लोटाप्रल । कृष्णक महिमा बाँहि मोटाप्रल ॥  
 माँमाहि माँमा असुर गेल फाटि । सप्र धुर धरनि लिधुर गेल पाटि ॥ १० ॥  
 लोचन खवन प्रकक दुइ चरन । भेल दुइ आध सुकवि से बरन ॥  
 मुइल असुर गोठ कुइला गेल । तखन कृष्ण गङ्गा जल लेल ॥  
 मेघक पिठि नारद असवार । लागल कहप्र विनप्र अनुसार ॥  
 प्रहि असुरक डर इंदर डराथि । पचइन्ह नहिँ डर जे किंकु खाथि ॥  
 तेहन असुर गोठ हँसितहिँ हनल । देवक काज सकल अब बनल ॥ १५ ॥  
 मोहि भेल बड़ सुख पुनु सुख पाओब । कंश जुड़ हम परसू आओब ॥  
 ई कहि नारद मुनि तिल बओल । कैल अकरूड़क चलप्रक डौल\* ॥  
 मथुरहि नहिँ खाप्रल अकरूड़ । गोकुल पऊचल डुबप्रत सूर ॥  
 दुर साँ देखल नन्द दुआर । लागल देखल बराम गोआर ॥  
 ताहि बिच देखल आनंद कन्द । जनि उड़ गन बिच पूरन चन्द ॥ २० ॥  
 कनक मुकुट ताहि जगमग जोति । पीअर बसन दसन गज मोति ॥  
 नव जलधर अपराजित फूल । अतिसी कुसुम न गातक तूल ॥  
 मुकुटक निकट मयूरक पाँखि । सरदक नलिन मलिन कर आँखि ॥  
 मकराकित कुण्डल दुऊ कान । से कवि पुर कवि गुरुक समान ॥  
 हार फ्रिदप्र बयजन्ती नीक । प्रहन दोसर ककरऊँ नहिँ थीक ॥ २५ ॥  
 सहस्र बदन होअ तौ रुप कहिअ । देखइक मन होअ देखितहिँ रहिअ ॥

देखि अकरूड़ दूर सौं धाप्र । पैर परलअन्दि प्रेम जनाप्र ॥  
 भरि अङ्गम हरि धप्र दुऊ हाथ । हँसि हँसि कुसल पुकल ब्रजनाथ ॥  
 उठि हलधर तनि अङ्गम धैल । अपन भक्त बुझि आदर कैल ॥  
 कुसल हेम अबसेखन रहल । तखन कंश जित अविनप्र कहल ॥ २० ॥  
 कंशक बध लप्र सारंग पानि । ई कैल न्यात न्यात लेल मानि ॥  
 कहलन्हि कंश हमर कथि बध्य । से अब जैत तीन दिन मध्य ॥  
 गोविंद गमन सुनल ब्रज नारि । जे कलि जतप्र बैसलि हिय हरि ॥  
 फूजल चिकुर माथ नहिँ भाँप । लागलि सभ मिलि करप्र विलाप ॥  
 कोपजँ कटु नहिँ भाखाथि कबज । सहथि कहिय जत हमरा सबज ॥ २५ ॥  
 तनि हरि केँ अब हरि लप्र चलल । झिदप्र कठोर बुसा लप्र मलल ॥  
 प्रहन करूर दोसर नहिँ फूर । कौन धैल नाम प्रहन अकरूड़ ॥  
 सुनल अति अकि रमनि अनूप । जकर पैर सन मोर मुख रूप ॥  
 तोहरि हमरि समि अकि केँ गोठि । अब हिनि फिरव प्रकार कौन कोटि ॥  
 को करुना करि अभरन तेज । को कर सजल नलिन दल सेज ॥ ३० ॥  
 अपनहिँ गँथल कुसुमक माल । सुनि हरि गमन भरम भेल ब्याल ॥  
 को हिय हरि बैसलि भप्र सच्च । को कह रहथु तकर\* परिपच्च ॥  
 को भेलि जोइसिक अंगना ठाढ़ि । कहिय तँ सभ अभरन दिअ काढ़ि ॥  
 हम भरि जनम सुदिनि भै रहब । पूकथिअन्दि तौँ भदवा कहब ॥  
 को कह नन्द महर किप्र मान । गोवर गनेस गोठ किकु नहिँ जान ॥ ३५ ॥  
 एँ परि सगर राति गेल बीति । जैत प्रात हरि ऐलाह जीति ॥  
 बाइस सप्र फरमाइस भार । दहि दुध ब्रित लप्र चलल गोआर ॥  
 नन्द महर जेठरैअति ताहि । एकओ दहि नहिँ लेल अधलाहि ॥  
 पुरुबक प्रेम कृष्ण देल काढ़ि । कैलन्हि नहिँ किकु समदा बारि ॥  
 ओतहि रहब वा आओव फेरि । कहलन्हि नहिँ किकु चलप्रक देरि ॥ ५० ॥  
 जाबत कथि देखिअ भरि डीठि । थिक प्रकुआर आंखि काँ पीठि ॥  
 ई कहि गोरहा चढ़ि भेलि ठाढ़ि । परभु ता गेलाह कोस सौं बाढ़ि ॥  
 प्रक गोरहा चरि चरि गोठि चढ़लि । की रह संच भप्र बिरहक डढ़लि ॥  
 सभ गोरहा गोवर भप्र गेल । ओरख फिरि गेल लोरक लेल ॥  
 को को गामक बाहर गेलि । आउरि पीअरि वाउरि भेलि ॥ ५५ ॥  
 हप्र अति जवन पवन जकाँ गेल । रथ नहिँ सभ अवेरि लेल ॥  
 तखन सबज मन ई प्रति भसल । कर सौं ससरि परसमनि खसल ॥

मधुपुर रमनि जखन हरि देखति । हरखित जनम कितारथ लेखति ॥  
ई कहि भौखछ सुमिरछ गृन । हरि बिनु नगर सगर भेल सून ॥  
भन मनबोध दिवस क्ल कौहन । जे क्ल होअओ सचु काँ तेहन ॥ ६० ॥

इति मनबोधकविद्यते हरिवंशे भाषायां सप्तमेऽध्यायः ॥

### अथाष्टमेऽध्यायः ।

जमुना तिर रथ अटकल जाछ । उतरि दान पति गेलाह नहाछ ॥ १ ॥  
डुबि कऊँ जल हरि हलधर देखल । सेस सहित अजगुत कै लेखल ॥  
कहप्रक मन किछु कैलन्हि जखन । से बुझि बचन थन्हल हरि तखन ॥  
जमुनज दह देखल हरि राम । उपर होअथि ताँ ठामहि ठाम ॥  
अस्तुति तखन दान पति कैल । से कहलन्हि हरि बन्सहि पौल ॥ ५ ॥  
परम तोरित जमुना भए पार । रचल दान पति अचल विचार ॥  
किछु दुरि गए प्रसु पैरहिँ चलल । रथ अकरुड आगु कै हलल ॥  
हरखित भए चललाह दुऊँ भाए । धोबि घट देखलन्हि किछु दुरि जाए ॥  
आहे आहै रजक रजाक पिआर । बसन दान तोहँ करहै इआर ॥  
ई सुनि धोबि उठल टिडुआए । धोबिनि कहए मुख उका दे लगए\* ॥ १० ॥  
ई सुनि छण बाज जाँ कूटि । मारल धोबि धोबिघट लेल लूटि ॥  
धोबिनि कनइत तेजलन्हि घाट । सिंदुर मेटौलन्हि बाटहि वाट ॥  
पिअर पटम्बर हरि बिछि लेल । स्याम बसन हलधर काँ देल ॥  
धोबिघट लुटि देखि गाम लोक हसल । से उपलखन प्रतऊँ प्रति बसल ॥

हरि काँ कुसुमक अधिक सिनेह । देखलन्हि माला कारक गेह ॥ १५ ॥  
ओतऊँ जाए कऊँ मंगलन्हि माल । धन ओहि मलिआक क्ल ओ काल ॥  
गुनक मालि क्ल पुन्यक भरल । दिव्य द्रिष्टि भए बुझि व्यवहरल ॥  
देखि फल देख परिचै नहिँ पुछए । सन्तति ओकर आज धरि अछए ॥

पहिरि माल बर देख हरि राम । कैल प्रवेस नरेसक गाम ॥  
लै अनुलेपन कुबुजा ठाढ़ि । देखि हरि देह नेह गेल बाढ़ि ॥ २० ॥

\* B. धोबिनि कहल उका देह लागे ।

कहलक तोरित चलिअ\* मोर गेह । जनम कितारथ कप्र मोर देह ॥  
 परलाह लाज सङ्ग जेठ भाप्र । किछु कहलन्हि पप्र उकुति बनाप्र ॥  
 फुट भप्र कहलन्हि चानन देह । फिरइत आओब हम तुअ गेह ॥  
 भाव भरलि किछु कहप्र न पार । चानन दै पुन चित बिचार ॥  
 हम अति दुबरि कुबरि अधलाहि । तैं न हलथि प्रभु मोहि अवगाहि ॥ २५ ॥  
 ई बुझि छष्य सौंभ कै देल । कुबुजा कुटि अबजा† सनि भेल ॥

दुइ बेकतिक माफिक हरि कहल । कंशक हन्स कटोरहि रहल ॥  
 चन्दन चरचित सगर सरीर । देखइत नगर फिरल जदुवीर ॥  
 ई मन कैलन्हि करिअ कुपार । देखलन्हि कंशक अस्त अगार ॥  
 रच्छक पुकलन्हि कै अनुराग । से धनु कतप्र जकर होअ जाग ॥ ३० ॥  
 पुकितहि बल कौसल कप्र जाप्र । अजछ† धनुख कर लेलन्हि उटाप्र ॥  
 अति अकलेस देल गुन जोरि । बिस किसलप्र जक दै हलु तोरि ॥  
 तकर सबद मधुपुर परिपुरल । से सुनि ककरऊँ किछु नहिँ पुरल ॥  
 अटकल नहिँ क्टिकल दुज भाप्र । रच्छक कहल कंश कँ जाप्र ॥  
 अकरूड़क अप्रलहि ऊनि बुभल । धनुख भङ्ग देखि भक भक सुभल ॥ ३५ ॥  
 गोकुल सौं जत आप्रल गोआर । सभ अटकल अकरूड़ दोआर ॥  
 हरि पजनागि कहप्र के पार । क्यो रस भोजन कृतिस परकार ॥  
 अकरूड़ रमनिक हरख सराहिअ । बड़ घोघट पुन तकलौ चाहिअ ॥

हरि आगमनक निरनप्र पाप्र । चानुर मुष्टिक लेलक बजाप्र ॥  
 कहलन्हि कंश हमर तोहँ माल । अजुकहि दिन लप्र कैल प्रतिपाल ॥ ४० ॥  
 करब सहेदर सम परिपाटि । प्रातहिँ आध देश देब बाँटि ॥  
 ई सुनि मल्ल‡ दुद्ध मनुसाप्रल । जगत बिदित रह मनुस खेलाप्रल ॥  
 कहलक सोभ हमरँ जाँ आओत । जिवइत जाप्र प्रकौ नहिँ पाओत ॥  
 कंश तखन हथिबाह बजाओल । आदि अन्त बिरितान्त जनाओल ॥  
 कहलन्हि कुबलप्र पिड़ लै आनि । द्वार धरबअन्हि भिनसर जानि ॥ ४५ ॥  
 जानिअ जेहन तेहन ब्यवहरब । आवप्र नहिँ पावप्र से करब ॥

\* B. चलह । † B. दुबजा । ‡ B. अजोग । § B. माल ।

होइ\* प्रात भेल नगर हकार । असम जुद्धि बूमि सुजन नकार ॥  
 कवि मनबोध ह्रिदयां पृष्ट सूभा । रङ्ग भूमि किङ्कु बरनप्र बूम ॥ ४८ ॥  
 इति मनबोधकविक्रते हरिवंशे भाषायामष्टमोऽध्यायः ॥ ८ ॥

### अथ नवमोऽध्यायः ।

भरि जोजन लप्र बनल अखाढ़ । देखि सरौं मन बुढ़ऊक बाढ़ ॥ १ ॥  
 हमऊ खेलाइअ कुस्ती करिअ । होइकि बिलम्ब नुआ अब धरिअ ॥  
 लेजिम लाख ठमाठइ धैल । निक कोठवारक ढेरी कैल ॥  
 कै ठाम भरि गह करिगह खनल । गुदगर काठक मुदगर बनल ॥  
 रङ्गभूमि भेल अति परचण्ड । चौदिस मण्डप खण्ड पण्ड ॥ ५ ॥  
 सप्र दुइ तीनि दो महला माँच । सभ बाजन गनिका कऊ नाँच ॥  
 आगर कूल सील जे जेहन । माँच बनाबक तकरा तेहन ॥  
 अपन माँच भेल जोजन ठाढ़ । चढ़ब सिढ़ि बिनु से बड़ गाढ़ ॥  
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JOURNAL  
OF THE  
ASIATIC SOCIETY OF BENGAL.

—◆—  
VOL. L.

PART II. (NATURAL HISTORY, &c.)

(Nos. I. to IV.—1881.)

EDITED BY

THE NATURAL HISTORY SECRETARY,

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"It will flourish, if naturalists, chemists, antiquaries, philologists, and men of science in different parts of *Asia* will commit their observations to writing, and send them to the Asiatic Society at Calcutta. It will languish, if such communications shall be long intermitted; and it will die away, if they shall entirely cease." SIR WM. JONES.

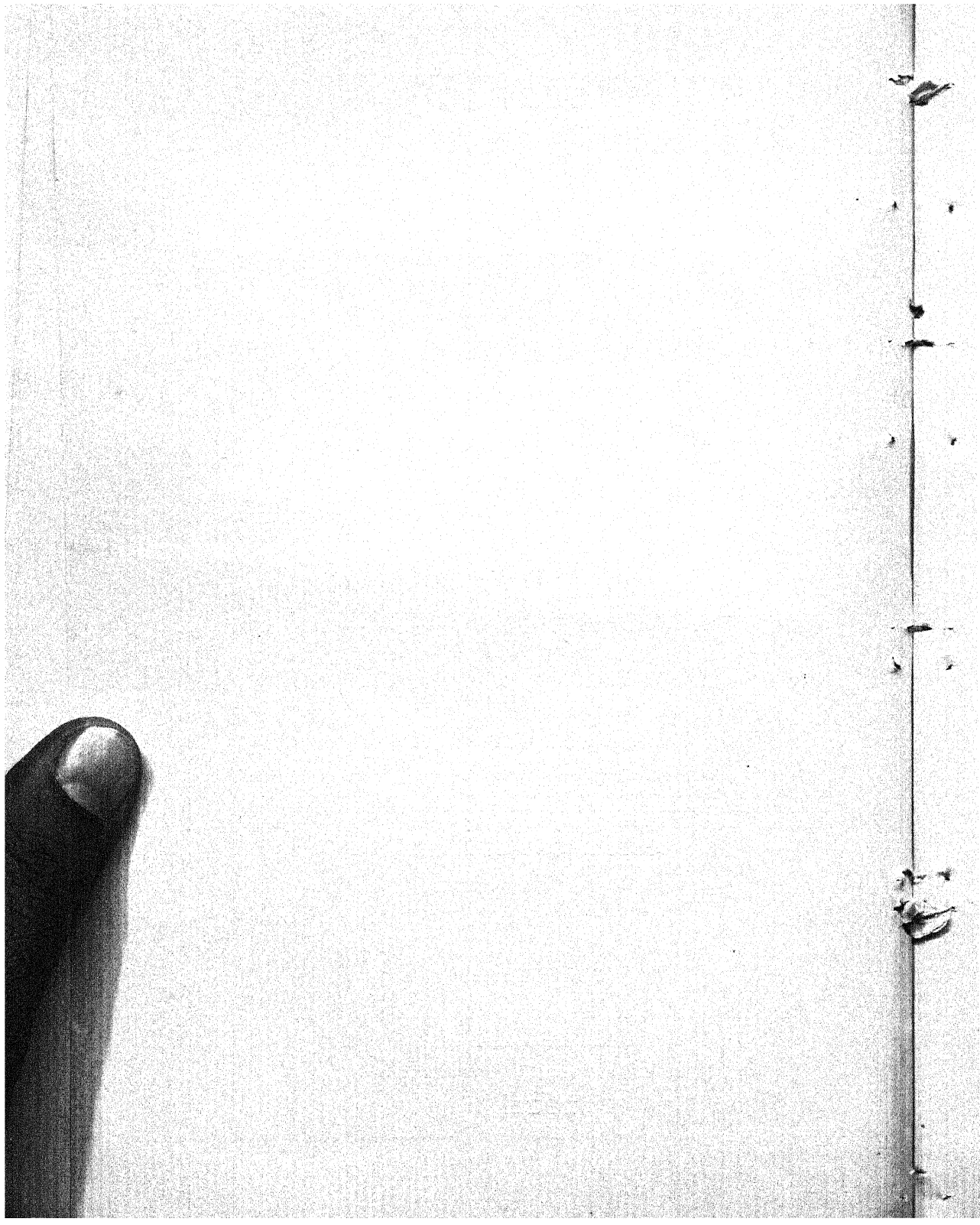
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CALCUTTA:

PRINTED BY J. W. THOMAS, AT THE BAPTIST MISSION PRESS,

AND PUBLISHED BY THE

ASIATIC SOCIETY, 57, PARK STREET.

1881.



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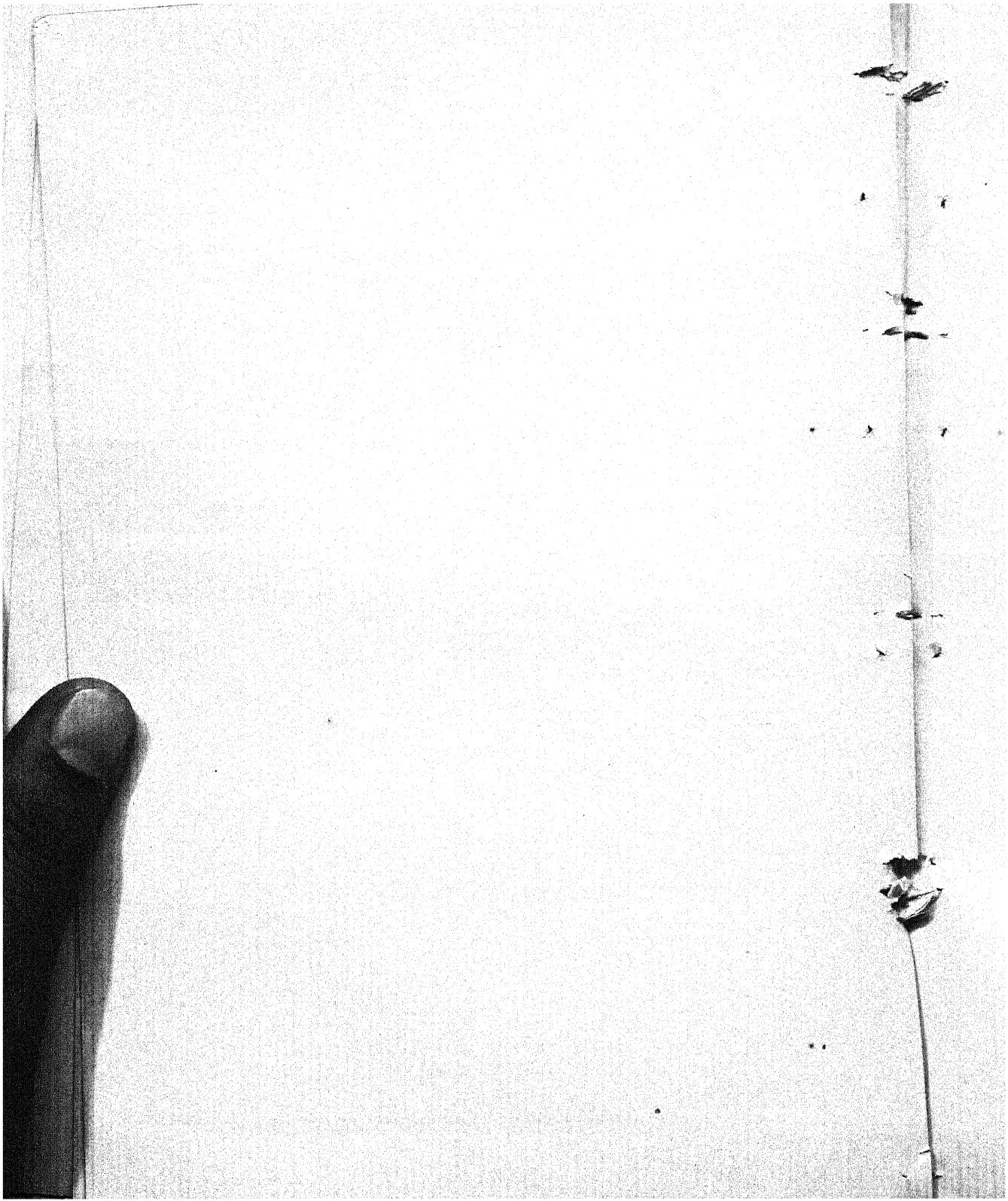
*Dates of Issue of different numbers of Journal, Part II, 1881.*

- No. I.—Containing pp. 1—67, with Plates VIII, IX, X, XI, XII, & XIII, and Title-page, Index, &c. to Vol. XLIX, was issued on April 30th, 1881.
- No. II.—Containing pp. 69—123, with Plates I, II, & XV, was issued on July 30th, 1881.
- No. III.—Containing pp. 125—238, with Plates V, VI, & VII, was issued on October 22nd, 1881.
- No. IV.—Containing pp. 239—273, with Plate XIV, was issued on December 21st, 1881.
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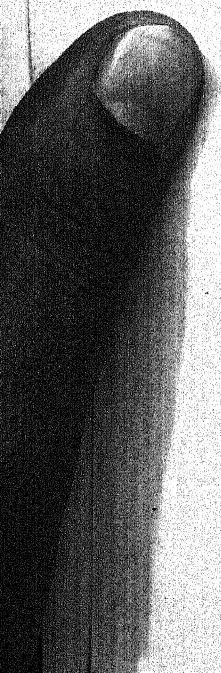
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## ERRATA AND ADDENDA.

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- Page 53, line 10, for "*Pupilio*" read "*Papilio*."
- " 53, " 37, } " "*Mycaleris*" read "*Mycalesis*."
- " 55, " 27, }
- " 58, " 20, " "*Shibochiona*" read "*Stibochiona*."
- " 94, " 1, " "the upper molar" read "the last upper molar."
- " 95, lines 10 and 12 from bottom, for "the anterior lower molar" read  
"the anterior upper molar."
- " 103, line 18 from top, for "are added (2) as" read "are added (2).  
As."
- " 121, " 21 from top, " "received" read "viewed."
- " 121, " 5 from bottom for "molars" read "molar."
- " 137, " 3 from top, after "mil." insert "and Conch.-Cab. II, Pl. 26,  
figs. 16-17."
- " 137, " 4 from top, *dele* "or Conch.-Cab. II, Pl. 26, figs. 16-17."
- " 168, " 3 of foot note, for "1886" read "1866."
- " 196, " 23, for "*kingianam*" read "*kingianum*."
- " 209, " 1, " "*rhombicas*" " "*rhombicus*."
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S.C.  
P.P. 23

# JOURNAL OF THE ASIATIC SOCIETY OF BENGAL.

## Part II.—PHYSICAL SCIENCE.

No. I.—1882.

I.—On a collection of Japanese *Clausilia* made by Brigade Surgeon R. Hungerford in 1881.—By O. F. VON MÖLLENDORFF, PH. D., Vice-consul for Germany, Hongkong.

(Received January, 3rd ;—Read February, 1892.)

(With Plate I).

When E. von Martens (Preuss. Exped. n. Ostasien, Landschnecken) published the first connected list of Japanese landshells in 1868, there were only 8 species of *Clausilia* known from that country, but their number has so rapidly increased of late years that Kobelt in his Fauna of Japan was able to enumerate not less than 35 species, including one *Balea*. These show a great variety of forms, and have necessitated the creation of many new sections and groups of the subgenus *Phaedusa*, many of which are confined to Japan. As only a small portion of the Japanese archipelago has been explored as yet, and that for the greater part by travellers for whom conchology had only a secondary interest, it is not to be wondered at that Brigade Surgeon Hungerford's excursions have been most successful. His collection, made in a few weeks, contained, as the following list will show, 21 species of *Clausilia*, ten of which I consider to be undescribed. In enumerating them, I follow the judicious arrangement of *Phaedusa* by Dr. Boettger in his "Clausilien studien" (Cassel, 1877) and "Systematisches Verzeichniss der Gattung Clausilia" (Frankfurt, 1878), which I find corroborated nearly throughout. In a few instances, however, the creation of new groups for some of the novelties will eventually prove to be necessary.

I may add here that I have used throughout the terminology now generally adopted in Germany. We use the term "*lamellae*" only for the



*subinflatus, irregulariter costulato-striatus; apertura subobliqua, rotundato-piriformis, sinulo recto, peristoma continuum solutum, superne vix sinuatum, valde protractum, expansum, reflexiusculum, parum incrassatum; lamella supera obsoleta, interdum in margine peristomatis noduli instar vix distinguenda, lamella spiralis recedens, lamella infera a margine valde remota, late arcuata, subcolumellaris immersa. Plica principalis modica, palatalis una supera brevis cum lunellâ interruptâ fere obsoletâ subtus ramum parvum retrorsum mittente convexa. Clausilium latissimum, subquadratum antice acuminatum.*

Alt.  $12\frac{1}{2}$ , lat.  $2\frac{2}{3}$ , apert. alt.  $2\frac{1}{2}$ , lat. 2 mm.

HAB. Nara in insula Nippon.

In its closing apparatus this pretty little novelty greatly resembles *Clausilia proba*. The upper parietal lamella is, in the majority of specimens, only marked by a slight thickening of the lip. Rarely there is a minute knob. After a distinct interval the "lamella spiralis" sets in. The lamella infera is somewhat like that of *Clausilia digonoptyx*, Böttg., so that the parietal lamellæ would approach very close to one another, if the upper one were properly developed. The specific character of our species is the fine sericine epidermis with alternating white and brown spots.

♂. Group of *Clausilia valida*, Pfr. = *Stereophaedusa*, Böttger, Clausilienstudien, p. 61.

##### 5. CLAUSILIA HILGENDORFI.

1877. *Clausilia Hilgendorfi*, v. Martens, Sitz. Ber. Ges. Nat. Fr. Berlin, 17 April, p. 106.

1877. ——— Böttger, Claus. Stud. p. 60.

1878. ——— " Syst. Verz. p. 55.

1879. ——— Kobelt, Fauna Jap. p. 76, t. ix, f. 2.

Three specimens of a large *Clausilia*, from 30 to 35 millim. in length, of a dark chestnut-brown colour, collected by Mr. Hungerford at Chinsinji, agree very well with Prof. von Martens' diagnosis and Kobelt's figure of *C. Hilgendorfi*. In one specimen the subcolumellar lamella is somewhat receding.

##### 6. CLAUSILIA KOBENSIS.

1876. *Clausilia Kobensis*, Edg. Smith, Quart. J. of Conchology, i, p. 122 (February).

——— *Nipponensis*, Kobelt, Jahrb. D. Mal. Ges. iii, p. 275, t. viii, f. 3, 4.

1877. ——— *japonica*, E. von. Martens, Sitz. Ber. Nat. Fr. Berlin, p. 108 (an Crosse?).

——— *japonica* (cum var. *Nipponensis*), Böttger, Claus. Stud. p. 62.

1878. ——— " Syst. Verz. p.

1879. ——— Kobelt, Fauna Jap. p. 75, t. viii, f. 10, 11.

An *Clausilia japonica*, Crosse (Journ. de Conch. XIX, 1871, p. 228, t. XIII, f. 5) ?

I am by no means sure of the correctness of the identification of *Clausilia Kobensis*, Smith, with *japonica*, Crosse, as proposed by Böttger and Kobelt. Crosse's diagnosis is very vague and incomplete, and I have seen neither figures nor specimens of the true *japonica*. On the other hand, there is no doubt that Kobelt's *nipponensis* and *Kobensis*, Smith, belong to one and the same species, and that Smith's name has the priority.

Mr. Hungerford collected numerous specimens of the type at Kobi, the original habitat, and near Koma Kasunga. A much smaller form from Suma Yushi, I propose to distinguish as

VAR. PALLENS, nova.

*differt a typo testâ minore—23 millim longâ—tenuiore pallide flavescenti-corneâ, lamellâ inferâ magis elevatâ, superae in profundo magis approximâtâ.*

#### 7. CLAUSILIA OOSTOMA, n. sp., Pl. I, Fig. 2.

*Testa elongato-fusiformis, solidula, subpellucida, striatula, corneo-fusca, spira gracilis apice obtuso, anfr. 12—12½ subplani, ultimus subdistortus rotundatus; apertura oviformis, subrecta, peristoma continuum, solutum, expansum, reflexiusculum, superne leviter sinuatum. Lamella supera marginalis, obliqua, cum spirali contigua, infera marginem haud attingens, retrorsum valde elevata, spiraliter torta, fere horizontalis, intus ultra lamellam spiralem producta, lamella subcolumellaris emersa usque ad marginem protracta; plica principalis mediocris, palatalis supera brevis cum principali divergens, infera obsoleta vel nulla, lunella nulla. Clausilium latissimum sicut precedentis speciei.*

Alt.  $28\frac{1}{2}$ , lat.  $5\frac{1}{2}$ , apert. long. 6, lat.  $4\frac{3}{4}$  millim.

HAB. Only three specimens from Hakoni.

A near relation to the preceding species, but sufficiently distinguished by the more elongate shape, the thinner shell, the very regular oviform aperture, the more valid and still more spirally twisted, nearly horizontal lower parietal lamella, the much more divergent upper, and obsolete lower, palatal plait.

c. Group of *Cl. Yokohamensis*, Crosse = *Megalophaedusa*, Böttg. (Clausilienstudien, p. 62).

#### 8. CLAUSILIA VASTA.

1877. *Clausilia vasta*, Böttger, Claus. Stud. p. 62.

1878. — — — — Jahrb. D. M. G. v, p. 51, t. iii, f. 4.

— — — — — Syst. Verz. p. 56.

1879. — — — — Kobelt, Fauna Jap. p. 82, t. viii, f. 15.

HAB. Nagasaki.

## 9. CLAUSILIA DUCALIS.

1876. *Clausilia ducalis*, Kobelt, Jahrb. D. M. G. iii, p. 152, t. v, f. 7.

1877. ——— Böttger, Claus. Stud. p. 63.

1878. ——— ——— Syst. Verz. p. 56.

1879. ——— ——— Kobelt, Fauna Jap. p. 83, t. viii, f. 10.

Two magnificent specimens of a *Megalophaedusa* from Hakoni agree fairly well with Kobelt's diagnosis and figure of *Clausilia ducalis*. They are, however, longer—88 millim. instead of 36,—of a dark chestnut colour with a slight violet tint, not "yellowish horn-coloured" (*luteo-cornea*) as Kobelt describes his *C. ducalis*, and the subcolumellar lamella is completely immersed so that it can only be seen by holding the shell in an oblique position. There being but two specimens known of *Clausilia ducalis*, it seems advisable to class the specimens collected by Mr. Hungerford with that species provisionally, although they may deserve a new name as a variety.

d. Group of *Clausilia cylindrica*, Gray = *Cylindrophædusa*, Böttger (Claus. Stud. p. 64).

## 10. CLAUSILIA GRACILISPIRA, n. sp., Pl. I, Fig. 3.

*Testa elongato-fusiformis, subcylindrica, tenera, pellucida, subtiliter costulato-striata, viridiflava, anfractus 10-11 subplani suturâ valde distinctâ discreti; apertura parca, subobliqua, rotundato-piriformis, peristoma continuum solutum, superne leviter sinuatum, breviter expansum. Lamella parietalis supera marginalis, obliqua, satis valida, cum spirali continua, infera remotissima, vix conspicua, subcolumellaris immersa; plica principalis mediocris, lunella nulla, plicae palatales tres quarum prima et tertia subaequales, media brevis. Clausilium angustum linguiforme, acuminatum.*

Alt.  $9\frac{1}{2}$ — $13\frac{1}{2}$ , diam. 2, apert. long. 2, lat.  $1\frac{1}{2}$  millim.

HAB. Near Kobi.

A very well-marked species, which I can only compare to *Clausilia cylindrica*, Gray. The slender, subcylindrical shape, the small aperture, the absence of a lunella, the very remote and oblique lower parietal lamella, the immersed subcolumellar lamella indicate its relation to the group *Cylindrophædusa* created by Böttger for *Cl. cylindrica*. It differs, besides size, shape, colouring, and sculpture of the shell, by the spiral lamella completely continuous with the lamella supera instead of "fere contigua," by the three palatal plaits instead of two. I think, therefore, that the Japanese species has to be placed in the group *Cylindrophædusa*. The clausilium is like that of the next group, *Hemiphaedusa*.

Before passing on to the last-named group, I shall here enumerate two new species which do not very well agree with any of Böttger's subsections of *Phædusa*, and for which I should propose to make a new group, if I

knew any species of Böttger's *Acrophædusa* (l. c. p. 64). This group, comprising two Javanese Clausiliæ, *C. Junghuhnii*, Phil., and *cornea*, Phil., is perhaps the only one to which these novelties could be referred. On the other hand, there are relations to the first subgroup ("Formenkreis") of *Hemiphaedusa*. Unfortunately, Mr. Hungerford collected only a few specimens of each, and I have been unable to study the clausilium of either species. The decision whether they belong to *Hemiphaedusa* as a special subgroup or ought to form a new group by themselves has to be reserved until more material will allow the breaking up of some specimens.

11. *CLAUSILIA SERICINA*, n. sp., Pl. I, Fig. 4.

*Testa ventricosulo-fusiformis solida cornea subtiliter striatula sericina; anfr. 10—10½ convexiusculi sutura distincta, ultimus subdistortus, haud magis striatus; apertura subobliqua, rotundato-piriformis; peristoma continuum, solutum, valde incrassatum. Lamella supera valida, obliqua, ad marginem descendens, cum spirali contigua, infera antrorsum vix conspicua, subtus truncata, subcolumellaris vix emersa; plica principalis profunda, in apertura haud conspicua, palatales duo, supera brevis, secunda punctiformis vel obsoleta, infera lunellaeque nullae. Clausilium? (non vidi).*

Alt.  $22\frac{1}{2}$ , lat. 5, apert. long.  $5\frac{1}{2}$ , lat. 4 millim.

var. MINOR alt.  $20\frac{1}{2}$  millim. anfract. 11, lamella subcolumellaris immersa.

HAB. Two specimens of the typical form from Chinsinji, and one specimen of the smaller variety from Yumagaishi.

The palatal plaits might be compared to those in the group *Stereophædusa*, from which our species is otherwise widely different. The lower parietal lamella refers *Cl. sericina* to *Hemiphaedusa*.

12. *CLAUSILIA CARYOSTOMA*, n. sp., Pl. I, Fig. 5.

*Testa ventricosulo-fusiformis solidula, striatula, pallide cornea, anfr. 9 subplani suturæ distinctæ discretæ, ultimus penultimo vix altior; apertura rotundata, subobliqua, peristoma continuum, superne haud sinuatum, breviter solutum, expansum, incrassatum. Lamella supera mediocris, obliqua, cum spirali continua, infera valde remota, parva, intus furcata, subcolumellaris immersa; plica principalis valida, longa, lunella nulla, plicae palatales tres ventrales quarum prima et tertia subaequales, breves, secunda punctiformis. Clausilium?*

Alt.  $14\frac{1}{2}$ , lat.  $3\frac{1}{2}$ , apert. long.  $3\frac{1}{2}$ , lat. 3 millim.

HAB. Kobi; four specimens.

This novelty likewise does not seem to fit into any of Dr. Böttger's subdivisions of *Phaedusa*. The lower parietal lamella reminds one of that

of *Cl. subgibbera*, also of *Cl. hyperolia*, v. Mart. The palatal 'plicae' are so far up in the shell that they are visible above the aperture, a position for which Ad. Schmidt has introduced the appropriate term "ventralis." The same position of the "plicae palatales" occurs in *Cl. aurantiaca*, Böttg. Our species differs from the group *Hemiphaedusa* by the immersed sub-columellar lamella, and the absence of a lunella. The small number of specimens prevented the examination of the clausilium, and, as mentioned before, the final classification of this species and *Cl. sericina* has to be reserved.

e. Group of *Clausilia pluviatilis*, Bens = *Hemiphaedusa*, Böttg. (l. c. p. 65).

a. Subgroup of *Clausilia validiuscula*, v. Mart.

13. *CLAUSILIA ÆTHIOPS*, n. sp., Pl. I, Fig. 6.

*Testa elongato-fusiformis solida, striata, obscure castaneofusca, anfr. 12 subplani; apertura subobliqua, ovali-piriformis, peristoma satis incrassatum, vix solutum, reflexum, albolabiatum. Lamella supera obliqua, marginalis cum spirali contigua, infera oblique ascendens in profundo dextrorsum retorta, subcolumellaris modica, emersa, marginem attingens. Plica principalis mediocris, sat profunda, palatales tres laterales obliquae quarum media minor, lunella nulla. Clausilium?*

Alt. 33, lat.  $6\frac{1}{2}$ , apert. long. , lat. millim.

HAB. The unique specimen was collected near Nagasaki.

This fine *Clausilia* is a near relation of *Cl. Hickonis*, Böttg., with which it has all the characteristics of the closing apparatus in common. It differs, however, by the habitus (which has nothing of the curious claviform shape of *Cl. Hickonis*, but is rather slender), the considerably larger size, the dark brown colour, and some smaller differences of the lamellæ and plicæ; so that I do not hesitate to make it a separate species.

14. *CLAUSILIA TETRPTYX*, n. sp., Pl. I, Fig. 7.

*Testa fusiformis, solidula, spirâ gracilis attenuatâ apice acutiusculo, subtiliter costulato-striata, corneofusca; anfr.  $9\frac{1}{2}$  convexiusculi; apertura piriformi-ovata, subobliqua, marginibus parallelis, peristoma continuum, superne leviter solutum, leviter incrassatum et expansum; lamella supera subobliqua, marginalis cum spirali continua, infera spiraliter recedens, haud furcata, antrorsum complanata, subcolumellaris valida, emersa, marginem attingens. Plica principalis longa, palatales quatuor quarum prima et quarta subaequales majores, mediae subaequales minores. Clausilium satis angustum, antice haud incrassatum, rotundato acuminatum.*

Alt. 17—18, lat. 4, apert. long. 4, lat.  $3\frac{1}{4}$  millim.

HAB. Fujisawa.

By the shape of the clausilium and the four palatal plaits instead of a lunella this form belongs to the subgroup of *Cl. validiuscula*, v. Mart.

It is well characterised by the small size, the less solid shell, the sculpture, the less oblique upper parietal lamella.

β. Subgroup of *Clausilia platydera*, v. Mart.

15. CLAUSILIA PLATYDERA.

1876. *Clausilia platydera*, v. Martens, Jahrb. D. M. G. iii, p. 362.

1877. ——— Böttger, Claus. Stud. p. 67.

1878. ——— ——— Syst. Verz. p. 57.

1879. ——— Kobelt, Fauna Jap. p. 91, t. ix, f. 9.

var. *ELONGATA*, Böttger, Syst. Verz. Clausilia, p. 57.

Mr. Hungerford collected some elongate slender forms of  $27\frac{1}{2}$ — $29\frac{1}{2}$  millim. in length at Nara. These I think are Böttger's var. *elongata*.

Another form was found numerous near Kobi. It is more ventricose, has a more solid shell, a broader and rounder aperture than the type; the lunella is shaped nearly as in Böttger's var. *lambda* (Claus. Stud. p. 67), forming a right or obtuse angle with the *plica principalis*. On the other hand, the peristome is always solute above and the subcolumellar lamella always reaches the margin, while Böttger says of his variety, "peristoma superne *haud* solutum," "lamella subcolumellaris *subimmersa*." This form therefore shows a transition from the type to var. *lambda*, and might deserve a new name as a variety or a subvariety.

16. CLAUSILIA FUSANGENSIS, n. sp., Pl. I, Fig. 8.

*Testa gracili-fusiformis interdum decollata, solidula, striatula, cornea; anfr. 12 convexiusculi, sutura satis profunda disjuncti; apertura recta, basi recedens, ovato-piriformis, peristoma continuum, solutum, undique expansum et reflexum, albolabiatum. Lamella supera valida, obliqua, marginalis, cum spirali continua, infera a margine satis remota oblique ascendens, furcata, in profundo dextrorsum retorta, intus lamellam spiralem superans, subcolumellaris immersa. Plica principalis mediocris, lunella cum plicâ palatali superiore et inferiore parvis connexa figuram litterae graecae λ instar formans. Clausilium angustum.*

alt. 27—30, lat. 5, apert. long. 6, lat. 4 millim.

HAB. Chin-sin-ji.

Nearly related to *Clausilia platydera*, especially to the var. *elongata*, this fine form offers by the much slenderer shape, the invisible subcolumellar lamella, the more twisted lower parietal lamella etc., sufficient differences to deserve a new name, which I have formed from Fusang, the old poetic name of Japan.

17. CLAUSILIA AURANTIACA, Böttger.

1877. *Clausilia aurantiaca*, Böttger, Claus. Stud. p. 68.

1878. ——— ——— Syst. Verz. p. 57.

——— ——— Jahrb. D. M. G. v, p. 101, t. iv, f. 5.

1879. ——— Kobelt, Fauna Jap. p. 95, t. ix, f. 11.

var. MINOR, v. Möll. *Differt a typo testâ minore, graciliore, peristomate vix incrassato, lamellâ subcolumellari immersâ vel vix emersâ—marginem haud attingente.*

Alt.  $8\frac{3}{4}$ —11 millim.

HAB. Nara.

The differences above mentioned excepted, this dwarf variety agrees very well with the type, especially in the orange-brown colour.

#### 18. CLAUSILIA BILABRATA.

1876. *Clausilia bilabrata*, E. Smith, Quart. J. of Conchol., Febr. p. 120.

1877. ——— Böttger, Claus. Stud. p. 68.

1878. ——— Syst. Verz. p. 38.

——— Jahrb. D. M. G. v, p. 103, t. iv, f. 6.

1879. ——— Kobelt, Fauna. Jap. p. 96, t. ix, f. 12.

HAB. Kobi.

γ. Subgroup of *Clausilia hyperolia*, v. Mart.

#### 19. CLAUSILIA HYPEROLIA.

1877. *Clausilia hyperolia*, E. von Martens, Sitz. Ber. Ges. Nat. Fr. 17 April, p. 110.

——— Böttger, Claus. Stud. p. 69.

1878. ——— Syst. Verz. p. 58.

1879. ——— Kobelt, Fauna Jap. p. 99, t. ix, f. 13.

Two specimens collected by Mr. Hungerford near Jotsuka, I think I can safely identify with E. von Martens' species, although I have seen but one not quite full grown specimen of the latter. Diagnosis and figure agree very well.

#### 20. CLAUSILIA RECTALUNA, n. sp., Pl. I, Fig. 9.

*Testa fusiformis, solidula, subpellucida, striatula, pallide cornea; anfr.  $11\frac{1}{2}$  ultimus penultimo subaequalis, irregulariter costulatus; apertura subobliqua, tetragono-piriformis, peristoma continuum, solutum, expansum, valde incrassatum, reflexiusculum. Lamella supera valida marginem attingens cum spirali contigua, infera antrosum fere obsoleta, retrorsum subverticaliter ascendens, in margine peristomatis incrassata, nodulifera; lamella subcolumellaris valida emersa usque ad marginem producta, fossulâ ab inferâ discreta. Plica principalis obsoleta punctiformis cum lunellâ rectâ conjuncta, plica suturalis post lunellam una brevissima, palatales nullae.*

Alt. 18—20, lat. 4, apert. long. 4, lat. 3 millim.

HAB. Kamatokogiro.

By its peculiar inner structure this remarkable shell can only be compared with the last mentioned species, with which it has in common the almost vertical and receding lower parietal lamella, the long and straight

lunar plait, and the strongly emersed subcolumellar lamella. It is, however sufficiently characterised as a separate species by the short *plica principalis* (which does not exist in *C. hyperolia*), the existence of a short sutural plait, the want of spiral lines on the epidermis, the horny colour, and the lower end of the *lamella infera*. This is more spirally twisted, gradually evanescent towards the peristome, but again thickens on the margin into a small knob, while the same lamella of *C. hyperolia* is cut off abruptly.

21. CLAUSILIA APTYCHIA, n. sp., Pl. I, Fig. 10.

*Testa ventricosulo-fusiformis, solida, subpellucida, subtilissime striatula, pallide flavescens, saepe decollata; anfr. 11½ convexiusculi, ultimus penultimo subaequalis, apertura subobliqua rotundato-tetragona, peristoma continuum, solutum, valde incrassatum, reflexiusculum. Lamella supera marginalis, mediocris, cum spirali contigua, infera antrorsum obsoleta, subtus truncata, verticaliter ascendens, intus validissima ante lamellam spiralem tenuem evanescentem abrupte desinens, lamella subcolumellaris valida emersa usque ad marginem producta. Plicae palatales nullae, lunella obsoleta. Clausilium satis angustum, marginibus parallelis, antice rotundatum.*

Alt. 22, lat.  $4\frac{1}{2}$ , apert. long. 5, lat. 4 millim.

HAB. Hakoni.

Another interesting novelty of the subgroup of *C. hyperolia*, nearly related to the two preceding species, but larger than either of them and somewhat more ventricose. There are not any palatal plaits and even the lunella is in some specimens entirely obsolete, in the others there is a thin layer of calcareous matter parallel with the outer edge of the *clausilium*. The spiral lamella is very low and thin and its inner end almost evanescent, although it extends beyond the inner end of the *lamella infera*. The latter is comparatively short, but very thick and high. Its abruptly cut off outer end is more like that of *Cl. hyperolia*, but somewhat more visible in the aperture; it then ascends vertically almost without any spiral twist and occupies nearly half the width of the whorl, the inner end being again truncated.

The systematic arrangement of these three species ought to be: *rectaluna, hyperolia, aptychia*, the first having rudimentary principal and sutural plaits and being thereby more nearly related to the preceding groups. I have, however, given *Clausilia hyperolia* the first place as the only species hitherto described.

II.—*Clausilia Nevilliana*, a new Species from the Nicobars.

By O. F. VON MÖLLENDORFF, PH. D.

(Received January 15th;—Read April 5th, 1882.)

## CLAUSILIA NEVILLIANA, n. sp., Pl. I, Fig. 11.

*Testa elongato fusiformis, subtiliter oblique striatula, fusca, nitidula; anfr. 10 convexiusculi, apertura mediocris, fere verticalis, elongato-piriformis, sinulo recto perlongo, peristoma continuum, solutum, tenue, brevissime expansum, superne profunde sinuatum fere angulatum. Lamella supera obliqua, marginalis, valida, cum lamellâ spirali continua, infera a supera valde remota, spiraliter recedens, brevissime conspicua. Plica principalis longa, palatales duae majores profundae, ventrales, (antice intuenti suprâ aperturam conspicuae), lunella nulla. Clausilium? (non vidi.)*

Alt. 20, lat. 4, apert. long. 4, lat. 3 millim.

HAB. This very fine novelty was discovered by Mr. de Roepstorff on the island of Camorta, Nicobars, under a fallen tree in a damp place.

The small number of specimens—I have seen but two—has prevented as yet the examination of the inner structure of this interesting new *Clausilia*. This is the more to be regretted as it does not seem to belong to the same group as the only other species of the genus hitherto recorded from the Nicobars, *Cl. willerstorffi*, Zeleb. This species (of which I have seen one specimen in Brigade Surgeon Hungerford's collection) is nearly related to *Cl. javana*, Pfr., and should find its place in Böttger's second section of *Phaedusa* (*Pseudonenia*) and therein in the 5th subgroup ("Formenkreis") of *Cl. javana*. Our *Clausilia nevilliana* has nothing of the *Nenia*-like shape of that group, effected by the small number of whorls, the very large aperture, which is more or less protracted below. It is on the contrary rather slender, the aperture is rather small and though not very oblique still not quite vertical. The closing apparatus agrees pretty well with the characters given by Böttger of his section *Acrophaedusa* (*Clausilienstudien*, p. 64), viz., a very long "principal plait," two or three rather long and deep palatal plaits, no lunella, small parietal lamellæ, piriform aperture, not dilatate peristome. This group was created for two Javanese species, *Cl. cornea* and *junghuhnii*, Phil., and includes the Indian forms *Cl. monticola*, Godw.-Aust., and *aracana*, Theob. Unless the breaking up of a specimen should necessitate a different classification, I think that *Clausilia nevilliana* can more safely be considered to be an *Acrophaedusa*.

III.—*Descriptions of some new Asiatic Clausiliæ.*

By O. F. VON MÖLLENDORFF, PH. D.

(Received and read May 3rd, 1882).

## CLAUSILIA (PSEUDONENIA) ANDERSONIANA, n. sp., Pl. I, Fig. 12.

*Testa ventricosulo-fusiformis, solidula, subtilissime striatula, fere laevigata, pallide corneofusca, apice obtusiusculo; anfr. 10 convexiusculi, ultimus valde attenuatus, subtus rotundatus, distinctius striatus; apertura parum obliqua, oblique piriformis, peristoma continuum, valde solutum, expansum, reflexiusculum, pallide corneum. Lamella parietalis supera obliqua, sat valida, cum spirali continua, infera crassa ante marginem subabrupte desinens, subcolumellaris immersa. Plica principalis valde elongata, palatales tres subventrales, divergentes, infima arcuata. Clausilium?*

Alt. 20, lat. 4, apert. long  $4\frac{1}{2}$ , lat.  $3\frac{1}{4}$  mill.

HAB. In insula Mergui provinciæ Tenasserim leg. Dr. Anderson.

This fine new *Clausilia*, of which Dr. Anderson discovered only two specimens in Mergui, is, as Mr. Nevill justly pointed out to me, nearly related to *Cl. insignis*, Gould, of the same province, to which species Dr. Böttger has assigned a separate group ("Formenkreis") in his subsection *Pseudonenia* of *Phaedusa*. It differs by the smaller size, less ventricose shape, the number of whorls 10 instead of 9, the more elongate and oblique aperture, the freer and more protruding peristome and its pale colouring and by the closing apparatus. The latter is much more immersed inasmuch as the palatal plaits of *Cl. insignis* are lateral, while those of our novelty are nearly ventral and are, together with the inner end of the very long principal plait, conspicuous in the penultimate whorl above the aperture. Besides, the number of palatal plaits is only three against five of *Cl. insignis*.

I add the diagnoses of two new Japanese species, which have recently been obtained by Brigade Surgeon Hungerford.

## CLAUSILIA MICROPEAS, n. sp.

*Testa gracilis, elongato-fusiformis, tenera, pellucida, subtiliter costulata; pallide cornea; anfr.  $9\frac{1}{2}$  convexiusculi, apertura rotundato-piriformis, peristoma continuum, solutum, expansum, reflexiusculum, albolabiatum. Lamella parietalis supera marginalis obliqua sat valida cum spirali continua, infera valde remota, vix conspicua, subcolumellaris immersa. Plica principalis sat brevis, palatalis una supera brevis lateralis, interdum*

*secunda punctiformis. Clausilium linguiforme, marginibus parallelis, subtus acuminatum, haud incrassatum.*

Alt.  $10\frac{1}{2}$ - $11\frac{1}{2}$ , lat.  $2\frac{1}{4}$ - $2\frac{1}{2}$ , apert. alt.  $2-2\frac{1}{2}$ , lat.  $1\frac{1}{4}$ -2 mill.

HAB. Ad lacum Chinsinji insulæ Nippon leg. cl. B. Hungerford.

Affinis Cl. *gracilispiræ* differt numero anfractuum minore, habitu minus gracili, apertura paullo majore, plica principali brevior, plica palatali (plerumque) unica. Speciem utramque ad subsectionem *Cylindrophædusam* Boettgeri referendam esse existimo.

CLAUSILIA (HEMIPHEDUSA) SUBULINA, n. sp.

*Testa gracili-fusiformis, subtiliter striatula, solidula, subpellucida, ♀ cornea, anfr. 10 subplani, ultimus rotundatus subinflatus, rugoso-striatus, apertura rotundato-piriformis, peristoma solutum, expansum, reflexiusculum, incrassatum, albo-labiatum, superne sinuatum. Lamella parietalis supera marginalis valida, obliqua, cum spirali valida continua; infera remota, antrorsum evanescens, nodulum ad marginem emittens, subcolumellaris emersa. Plica principalis modica, palatalis supera divergens, lunella lateralis subobsoleta vel plicis 2 aut 3 punctiformibus confluentibus constituta. Clausilium linguiforme sat angustum subtus rotundato-attenuatum haud incrassatum.*

Alt. 16, lat. 3, apert. alt.  $3\frac{1}{2}$ , lat.  $2\frac{3}{4}$  mill.

HAB. Ad lacum Chinsinji insulæ Nippon leg. cl. R. Hungerford specimen unicum.

EXPLANATION OF PLATE I.

- Fig. 1. *Clausilia hungerfordiana*, n. sp., × 2, p. 2.  
 Fig. 2. — *oostoma*, n. sp., nat. size, p. 4.  
 Fig. 3. — *gracilispira*, n. sp., × 2, p. 5.  
 Fig. 4. — *sericina*, n. sp., × 2, p. 6.  
 Fig. 5. — *caryostoma*, n. sp., × 2, p. 6.  
 Fig. 6. — *æthiops*, n. sp., nat. size, p. 7.  
 Fig. 7. — *tetraptys*, n. sp., × 2, p. 7.  
 Fig. 8. — *fusangensis*, n. sp., nat. size, p. 8.  
 Fig. 9. — *rectaluna*, n. sp., × 2, p. 9.  
 Fig. 10. — *aptychia*, n. sp., × 2, p. 10.  
 Fig. 11. — *nevilliana*, n. sp., × 2, p. 11.  
 Fig. 12. — *wüllerstorffi*, Mörch, nat. size, p. 11.  
 Fig. 13. — *andersoniana*, n. sp., × 2, p. 12.

IV.—*Second List of Diurnal Lepidoptera inhabiting the Nicobar Islands.*  
*By J. WOOD-MASON, Deputy Superintendent of the Indian Museum,*  
*Calcutta, and L. DE NICÉVILLE.*

[Received April 10th ;—Read May 3rd, 1882.]

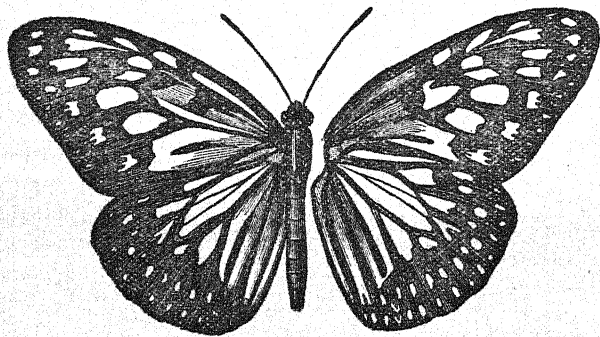
(With Plate III.)

RHOPALOCERA.

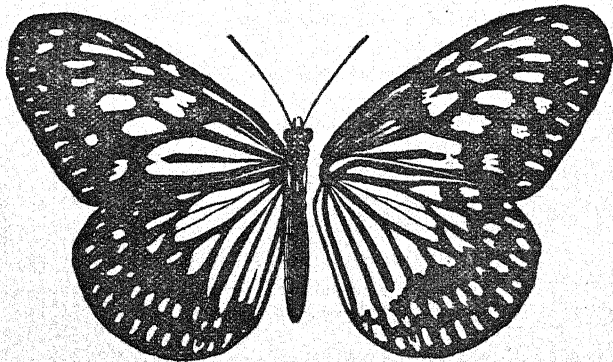
Family NYMPHALIDÆ.

Subfamily DANAINÆ.

1. RADENA SIMILIS, var. NICOBARICA, W.-M. & de N.  
 J. A. S. B. 1881, vol. 1, pt. ii, p. 225, ♂ ♀ (woodcut).



Upperside. ♂. Underside.



Upperside. ♀. Underside.

Great Nicobar.

2. DANAIS LIMNIACE, Cramer.  
 Nankowri, Kamorta, and Katschall.

3. *DANAIS AGLAÏOIDES*, Felder.

Nankowri, Kamorta, Kar Nicobar, Katschall, Trinkut, and Great Nicobar.

4. *DANAIS GENUTIA*, Cramer.

Nankowri, Kar Nicobar, Kamorta, and Katschall.

5. *DANAIS CHRYSIPPUS*, Linn.

One male from Katschall.

6. *DANAIS HEGESIPPUS*, var. *NESIPPUS*, Felder.

Nankowri and Great Nicobar.

7. *EUPLŒA ESPERI*, Felder.

Kamorta, Katschall, Pulo Kondul, and Trinkut.

8. *EUPLŒA CASTELNAULI*, Felder.

Kar Nicobar; and Mergui, Lower Tennasserim.

\*9. *EUPLŒA NOVARE*, Felder.

Kar Nicobar (Felder); and Upper Tennasserim.

10. *EUPLŒA CAMORTA*, Moore.

Nankowri, Katschall, Kamorta, and Kar Nicobar.

11. *EUPLŒA SIMULATRIX*, W.-M. & de N., Pl. III, Fig. 1 ♂, 2 ♀.

J. A. S. B. 1881, vol. 1, p. 229, ♂; p. 228, ♀ (as aberrant ♀ of *E. camorta* from Gt. Nic.).

♀. Wings above and below all lighter and more broadly bordered externally with paler of much the same tint as in *E. camorta*.

Anterior wings above with an increasing series of three subapical spots, an elongated subcostal spot, a minute dot near the end of the cell, and a larger one just beyond it near the base of the interspace between the second and third median veinlets, all white.

Posterior wings above spotless.

Wings below with the discal spots of all, and the subapical ones of the anterior pair, larger and more prominent, but with the submarginal series of the posterior incomplete and less distinct, only two speck-like representatives of them being present in one wing and three in the other, with a short linear dash between the submedian and the first branch of the median forming a seventh circumcellular mark in the posterior ones, and with all the spots coloured as in the male.

A second and smaller specimen approaches the male in the colour of the upperside and in the breadth of the pale outer borders; it lacks the seventh circumcellular mark, and has only one indistinct representative of the submarginal series of dots, on the underside of the posterior wings.

Length of the anterior wing 1.88—1.54; whence expanse = 3.86—3.18.

Great Nicobar.

Appears to be very closely allied to the Javan *E. sepulchralis*, Butler.

## Subfamily SATYRINÆ.

12. *MYCALESTIS MEDUS*, Fabr.  
Nankowri, Kamorta, Katschall, and Great Nicobar.
13. *MYCALESTIS DRUSIA*, Cramer.  
Nankowri, Kamorta, Kar Nicobar, Katschall, and Great Nicobar.
14. *MELANITIS ISMENE*, Cramer.  
♂ ♀. Kamorta.
15. *ELYMNIA NIMUS*, W.-M. & de N., Pl. III, Fig. 3 ♂, 4 ♀.  
Kar Nicobar, Pulo Kondul, Kamorta, and Katschall.

## Subfamily NYMPHALINÆ.

16. *CETHOSTIA NIKOBARICA*, Felder.  
Nankowri, Pulo Kondul, and Great Nicobar.
17. *CIRRHOCYROA NIKOBARICA*, W.-M. & de N., Pl. III, Fig. 5 ♂.  
J. A. S. B. 1881, vol. I, p. 231, ♂.  
Great Nicobar.
18. *MESSARAS ERYMANTHIS*, var. *NIKOBARICA*, Felder.  
Kamorta, Katschall, and Great Nicobar.
19. *ATELLA ALICIPPE*, Cramer.  
Katschall.
20. *PYRAMEIS CARDUI*, Linn.  
Kamorta.
- \*21. *JUNONIA ASTERIE*, var. *NIKOBARIENSIS*, Felder.  
Kar Nicobar (*Felder*).
22. *JUNONIA LAOMEDIA*, Linn.  
Kamorta, Nankowri, and Katschall.
23. *HYPOLIMNAS MISIPPUS*, Linn.  
♂ Nankowri and ♀ Katschall.
24. *HYPOLIMNAS BOLINA*, Linn.  
Great Nicobar and Tillangschong.
25. *NEPTIS NIKOBARICA*, Moore.  
Kamorta, Nankowri, Kar Nicobar, and Katschall.
- \*26. *NEPTIS MATUTA*, Hübner.  
Nankowri (*Felder*).
27. *NEPTIS MANANDA*, Moore.  
Kar Nicobar.
28. *TANAECIA CIBARITIS*, Hewitson.  
Nankowri.

## Family ERYCINIDÆ.

29. *ABISARA BIFASCIATA*, Moore.  
Kar Nicobar.

## Family LYCÆNIDÆ.

30. CURETIS THETYS, Drury.  
Nankowri and Trinkut.
- \*31. CASTALIUS MANLUENA, Felder.  
Kondul (*Felder*).
32. LAMPIDES ÆLIANUS, Fabr.  
Kamorta, Nankowri, Trinkut, and Katschall.
33. LAMPIDES PANDAVA, Horsfield.  
Nankowri, Kamorta, Katschall, and Trinkut.
34. LAMPIDES STRABO, Fabr.  
Nankowri, Kamorta, and Trinkut.
35. LAMPIDES PARRHASIUS (Fabr.), Horsfield.  
Nankowri and Katschall.
36. LAMPIDES PLATO, var. NICOBARICUS, W.-M. & de N.  
Nankowri, Kamorta, Trinkut, and Katschall.
37. LAMPIDES ARDATES, Moore.  
Kamorta, Katschall, and Nankowri.
38. LAMPIDES PLUMBEOMICANS, var. NICOBARICUS, W.-M. & de N.  
Katschall.
- \*39. LAMPIDES CNEJUS, Fabr.  
Kamorta (*Moore*).
- \*40. LAMPIDES KINKURKA, Felder.  
Kar Nicobar (*Felder*) and Nankowri (*Moore*).
- \*41. LAMPIDES KANKENA, Felder.  
Kar Nicobar (*Felder*).
- \*42. LAMPIDES KONDULANA, Felder.  
Kondul (*Felder*).
- \*43. LAMPIDES MACROPHTHALMA, Felder.  
Pulo Milo (*Felder*).
44. LAMPIDES ROSIMON, Fabr.  
Nankowri.
45. POLYOMMATUS KARSANDRA, Moore.  
Kamorta, Katschall, and Trinkut.
46. POLYOMMATUS SANGRA, Moore.  
Kamorta, Katschall, and Trinkut.
47. HYPOLYCENA THECLOIDES, Felder.  
Nankowri and Katschall.
- \*48. SITHON SUGRIVA, var. ARECA, Felder.  
Kar Nicobar (*Felder*).
49. SITHON KAMORTA, Felder.  
Numerous males from Kamorta, Nankowri, and Kar Nicobar; and  
numerous females from Kamorta; Great Nicobar (*Felder*).

\*50. *DEUDORIX ORSEIS*, Hewitson.

Kamorta (*Moore*).

51. *MYRINA ATYMNUS*, Cramer.

Nankowri.

#### Family PAPILIONIDÆ.

##### Subfamily PIERINÆ.

52. *TERIAS HECABE*, Linn.

Kamorta, Katschall, Trinkut, and Nankowri.

53. *TERIAS NIKOBARIENSIS*, Felder.

Kamorta; and Kar Nicobar (*Felder*).

54. *TERIAS DRONA*, Horsfield.

Kamorta, Nankowri, and Katschall.

55. *TACHYRIS HIPPO*, var. *HIPPOIDES*.

*Pap. hippo*, Cramer, *Pap. Exot.* 1779, iii, pl. cxcv, figs. B. C, ♀.

A pair from Kamorta are nearest to the N.-Eastern Indian variety (*T. hippoides*, Moore, *Trans. Ent. Soc. Lond.* 1881, p. 312, ♂ ♀); differing only in the wings of the male being not quite so broadly margined with brown either above or below.

56. *TACHYRIS PANDA* (Godart), Snell. v. Vollenhoven.

Great Nicobar.

57. *TACHYRIS PAULINA*, var. *GALATHEA*, Felder.

Males and a female from Nankowri, Katschall, and Great Nicobar.

The specimen of the latter sex differs from N.-E. Indian and Madras ones only in having the base and outer margin of the posterior wings washed with sulphureous.

\*58. *CATOPSILIA CROCALE*, Cramer.

Kamorta (*Moore*).

59. *PIERIS CORONIS*, var. *LICHENOSA*, Moore.

Kar Nicobar and probably Kamorta.

##### Subfamily PAPILIONINÆ.

60. *PAPILIO ARISTOLOCHIE*, var. *CAMORTA*, Moore.

Nankowri, Kar Nicobar, Kamorta, Katschall, and Great Nicobar.

61. *PAPILIO POLYTES*, var. *NIKOBARUS*, Felder.

Males and females of the 1st form from Nankowri and Kar Nicobar; males from Pulo Kondul and Great Nicobar; and one female of the 2nd form from Nankowri or Kamorta.

\*62. *PAPILIO AGAMEMNON*, Linn.

Kamorta (*Moore*).

#### Family HESPERIIDÆ.

\*63. *TAGIADES HELFEEI*, Felder.

Pulo Milo (*Felder*).

## 64. TAGIADES RAVI, Moore.

Nankowri, Kamorta, and Katschall.

## 65. ISMENE EXCLAMATIONIS, Fabr.

One female from Kamorta.

## 66. ISMENE MALAYANA, Felder.

Two females from Kamorta, and one from Katschall without the small semitransparent yellow discal speck between the two posterior branches of the median vein.

## 67. HESPERIA COLACA, Moore.

Kamorta, Nankowri, Katschall, and Trinkut.

## 68. HESPERIA AGNA, Moore.

Kamorta (*Moore*) and Katschall.

## 69. HESPERIA KARSANA, var. SATURATA.

*Hesperia karsana*, Moore, Proc. Zool. Soc. Lond. 1874, p. 576, ♂ ♀, pl. lxxvii, fig. 6.

Much darker and without a trace of spots on the upperside.

One female from Kamorta; and Kulu, N. W. Himalayas.

## 70. PAMPHILA PALMARUM, Moore.

Nankowri and Katschall.

## 71. TELEGONUS THYRSIS, Fabr.

Probably from Nankowri.

Although upwards of one thousand specimens, the product of a whole year's collecting carried on by Mr. de Roepstorff in conjunction with the native collectors whom Col. Cadell, Chief Commissioner of the Andaman and Nicobars, had so courteously placed at our disposal, have been examined since our first little list of Nicobar Butterflies was published in this Journal, we have but seven fresh species to add to that list. The meagreness of this result appears to be entirely due to the exceptional difficulties that beset the path of the collector of zoological specimens at the Nicobars,—difficulties arising partly from the unhealthiness of the climate, and partly from the visits of the settlement-officers to the more distant and productive islands, such as Katschall, Teressa, and Great Nicobar, being necessarily so few and of such short duration, but chiefly no doubt from the almost complete absence of clearings and of paths through the dense and often impenetrable forests, and the consequent uniform distribution of attractive flowering plants and anthophilous insects,—and not to the poverty of the fauna, for the above list speaks to this being a rich one, and, besides, it would be unreasonable to suppose that a group of islands clothed, as the Nicobars are, almost to the water's edge, with a rich and fairly varied tropical vegetation only supported some 70 species, or little more than one

third of the number that could in one season be obtained in the Calcutta district, which has been under cultivation for ages. But small as the net results of our work are, they already afford a tolerably clear indication that the Nicobar fauna, so far as the Rhopalocerous portion of it is concerned, possesses a much stronger Malayan element in its composition than that of the Andamans, whence we have received twice the number of distinct species. It would be premature to attempt a detailed analysis, but we cannot allow this opportunity to pass by without pointing out that, of the five recorded species of *Euplœa*, three are unquestionably Malayan forms, and that neither of the five is represented either in peninsular and northern India or at the Andamans; that the only *Elymnias* is a local form of a Javan species with a representative in Burneo; that the Javan *Tachyris panda* appears never to have been before recorded from any place so far to the westward as Great Nicobar; that *Hypolycaena thecloides* has hitherto only been reported from the Malay Peninsula and Singapore; that in *Sithon kamorta* and *S. areca* we have two striking and congeneric lycænids whose affinities are decidedly Malayan, instead of one, as in the Andamans; and that the Nicobar form of *Radena similis* more nearly resembles the Javan than it does any other.

In conclusion, we have to state that in the foregoing list *Hesperia agna* = *P. mathias* of our former paper (see Moore, Lep. Ceylon, where the differences between these too closely allied forms are for the first time pointed out), that *Euplœa castelnaui* = *E. phœbus* (Mr. W. L. Distant having made out to his own satisfaction and to ours that Felder's name has priority over Butler's), and that *Danais genutia*, Cramer = *D. plexippus* (Messrs. Salvin and Godman and others having recently shown that Linné's *D. plexippus* is not the Oriental species which had so long gone by that name, but an American species, and that the former ought to be known by the name bestowed upon it by Cramer); and we ought after having so pointedly drawn attention to their apparent absence, also to draw attention to fact of the presence, at the Nicobars of *Hypolimnias misippus* ♀ and of *Papilio polytes* ♀ second form, which latter, however, would appear to be of exceedingly rare occurrence.

An asterisk (\*) is prefixed to the names of those recorded species of which we have not as yet received specimens.

#### EXPLANATION OF PLATE III.

- Fig. 1. *Euplœa simulatrix*, W.-M. & de N., ♂.  
 Fig. 2. ————— ♀.  
 Fig. 3. *Elymnias minus*, W.-M. & de N., ♂.  
 Fig. 4. ————— ♀.  
 Fig. 5. *Cirrhochroa nicobarica*, W.-M. & de N., ♂.

V.—*On new and little-known Mantodea.*—By J. WOOD-MASON.

(Read August 2nd, 1882.)

## Subfamily AMORPHOSCELIDÆ, Stål.

## AMORPHOSCELIS ANNULICORNIS.

Stål, Oefersigt af Kongl. Vetenskaps-Akad. förhand. Stockholm, 1873, p. 401.

I received an imperfect spirit specimen of this small but remarkable form several years ago from Nazeerah, Assam; and, while I was in England on furlough in 1877-79, Professor Westwood presented me with a dried female which, although also defective in many respects, has those parts present that in the Assam insect are absent, and which enables me to complete Stål's somewhat imperfect diagnosis drawn up from a specimen that had lost its abdomen. This part is long and almost linear, tapering very slightly and gradually towards the extremity, which extends a short distance beyond the closed organs of flight; its supra-anal plate is triangular with the sides slightly concave, as long as it is broad at the base, and carinate; and the cerci are racket-shaped, the basal joints being cylindrical, the two penultimate ones compressed and subfoliaceous, and the last expanded into a great broadly-oval plate. The anterior tibiæ have the tarsus inserted rather nearer to the base than to the apex, although from Stål's description—"tarsis anticis ante medium tibiarum insertis"—one would have expected to find the reverse of this to be the case.

## Subfamily EREMOPHILIDÆ.

## CHERADODIS BRUNNERI, n. sp.

♀. Closely allied to *Ch. rhombicollis*, Latr., and *Ch. Servillei*, W.-M., differing from both in the size, shape, and position of the femoral blotch (which is nearly thrice as long as broad, extends rather further in front of the unguis groove than it does behind it, and is followed by four black puncta arranged along the lower margin of the joint at the bases of alternate spines), and in having the posterior margin of the pronotum slightly convex instead of concave; from the former in its much narrower and from the latter in its rather broader tegmina; and from the latter in the upper margin of its fore femora being coarsely granulated, and sinuous instead of straight, in which latter respect it approaches the former.

HAB. Santa Fé de Bogotá, New Granada. The nymph from Bogotá assigned by me (J. A. S. B., 1880, Vol. XLIX, pt. II, p. 83) with hesitation to *Ch. rhombicollis* agrees perfectly with the specimen briefly described above in the form and colouring of the fore femora and without

doubt belongs to the same species, as also in all probability do the specimens from New Granada named *Ch. strumaria* by Stål.

#### EREMOPHILA ARABICA.

Saussure, Mél. Orthopt. 3 me fasc. Suppl. 1871, p. 378, ♀, from Djeddah.

For the first specimen of an *Eremophila* from the desert country on the north-western frontier of India, I am indebted to Mr. Francis Fedden, of the Geological Survey, who obtained it in Western Sind. It is a female, and it differs from de Saussure's description of the above species only in having five instead of four spines on the outer edge of the fore tibiae. I have recently received from Mr. Murray of the Karachi Museum three females and two males of the same species, which exhibit a considerable amount of variation in size, in the roughness of the integument, and in the number of spines on the outer edge of the fore tibiae, two specimens having only four and another only three developed on one tibia but the usual number on the other in each case. A male taken some years ago in the Suliman Range, and presented to me with some other insects, by Professor V. Ball, differs from the Sind specimens in having the band on the underside of the tegmina broader and 14 teeth instead of 13 on the inner side of the fore tibiae.

The four posterior legs, of which de Saussure makes no mention in his description, and which may have been wanting in his type specimen, are all annulated with brown and roughened with spiniform granules on the upperside in the Indian specimens.

No species of this remarkable desert genus has before been recorded from any place further to the eastward than Djeddah in Arabia.

#### TARACHODES INSIDIATOR, n. sp.

♂. Body and appendages brown of the colour of a dead and decayed leaf. Antennae rather coarsely setaceous. Pronotum with a polished conical spine on each side at the junction of the anterior with the lateral margin, which is obsoletely denticulated as far back as the level of the supracoxal groove.

Organs of flight extending by about 1/6 of their length beyond the extremity of the abdomen, not quite perfectly hyaline, being just perceptibly milky, with the veins and veinlets horn-coloured, short-streaked or annulated with darker in the anterior area of both pairs, though much less distinctly so in the wings than in the tegmina, the latter semiopaque horny anteriorly, as also are the former in a less degree; the stigma of the latter long and linear, pale whitish-brown, almost colourless.

Legs obsoletely and rarely punctated and mottled with darker, and only moderately pubescent. The anterior ones marked with darker-brown (? red in the living insect) on the inner surface, the smooth-crested coxa

being tipped at both ends, the trochanter streaked, and the femur ornamented along the middle with a streak commencing at the base and tapering to a point before the extremity of the joint; fore tibia furnished with 15 and 13 spines on the inner and outer edges respectively.

Abdomen slightly fusiform, with at least the 2nd to 7th of its ventral arcs bimaculated with dark brown. Cerci rather broad.

Total length 47 millims.; height or length of head 6·5, breadth 8; length of pronotum 11·5, greatest breadth (between the lateral bulgings) 6; length of meso. + metanotum = 10; of abdomen 23·5, greatest breadth of abdomen 6·75; length of tegmina 40, breadth (just before the middle) 11·5, of the marginal field 2; length of wings 35; length of fore coxa 7, femur 10; of intermediate femur 7, tibia 6·75; of posterior femur 8·75, tibia 8·75; of cerci 7.

HAB. Nyassa.

TARACHODES DISSIMULATOR, n. sp.

♂. Pale greyish testaceous or earth-coloured, with the head, the upper (outer in the anterior ones) surface of the legs, and the pronotum symmetrically, speckled and mottled with darker.

Head with the line of the vertex very slightly bisinuous. Antennæ extremely finely-setaceous. Pronotum with two conical tubercles on each side at the junction of the obsoletely denticulate lateral with the anterior margin, which latter has a minute rounded median emargination.

Organs of flight in repose extending but little beyond the extremity of the abdomen, not quite hyaline, with veins and veinlets pale testaceous marked, especially in their anterior areae, with dark brown short coalescent streaks, both more clouded anteriorly, the tegmina with an oval discoidal pale patch before the middle devoid of dark marks followed by another irregular and less distinct; the stigma shorter and brownish. Legs and leg-bases long-pubescent; the anterior pair internally yellowish and conspicuously marked with shining black, the coxa (which has its upper crest minutely 4-denticulate) throughout except at its two ends, and the femur from the base to the end of the second third, processes being given off from the lower margin of the black patch to all but the apical one of the black spines of the inner and inferior crest and from its distal end along each side of the femoral brush; fore tibiae armed internally with 14 teeth concolorous with the outer surface and internally with the same number of jet-black spines.

Prosternum marked behind the middle with a large and conspicuous deep, but dead, black cordiform blotch, which is succeeded by a pair of similarly coloured puncta placed near the posterior margin of the somite; and by a small roundish, also dead black, spot on the middle of the meta-thoracic sternum.

Abdomen more broadly fusiform; its cerci, though narrow, have the four or five terminal joints distinctly foliaceous.

Total length 41 millims.; height of head 6, breadth 7.25; length of pronotum 10.5, greatest breadth 5.25; length of meso. + metanotum 9; of abdomen 20, greatest breadth 7; length of tegmina 31, breadth 8.5, of the marginal field 1.5; length of wings 26; of fore coxa 6.5, femur 9.5; of intermediate femur 6.5, tibia 6; of posterior femur 7.5, tibia 7.5; of cerci 5.5.

HAB. Cameroon Mountains, West Africa.

#### Genus DIDYMOCORYPHA, W.-M.

Ann. and Mag. Nat. Hist. 1877, March, p. 222.

#### DIDYMOCORYPHA ENSIFERA.

*Didymocorypha ensifera*, Wood-Mason, loc. cit.

*Pyrgocotis gracilipes*, Stål, Syst. Mant. 1877, p. 17, ♂.

In the structure of the head this remarkable form differs from the similar and allied *Pyrgomantis* of Africa in having the juxtocular lobes prolonged into two tall cones which touch one another in the middle line instead of the middle of the vertex together with the juxtocular lobes elevated into a median azygous process.

The part of my description (*loc. supra cit.*) relating to the prothorax should read thus:—"Prothorax narrow, with its sides suparallel, slightly narrowed behind the insertion of the fore legs, then widening again slightly to its base; its supracoxal dilatation and cervical groove hardly perceptible; its neck quadrate; its disk," &c., &c.

The structural differences between the Asiatic *Schizocephala bicornis* and the African *Episcopus* (olim *Schizocephala*) *chalybeus* are of similar kind and of equal importance; in the former the "ocular spines" are in reality prolongations of the juxtocular lobes of the vertex, while in the latter the faceted cornea of the eyes is itself produced upwards into a conspicuous spine.

HAB. Tinpahar, on the eastern flank of the Rájmáhal Hills; Ceylon (*Stål*); and Kulu, Kangra, in the N.-W. Hinalayas.

The names proposed by me for this remarkable form have priority over those of Stål by several months.

#### EPISCOPUS CHALYBEUS.

*Schizocephala chalybea*, Burm., Handb. d. Entom. 1839, vol. ii, p. 552.

*Oxyophthalma chalybea*, Saussure, Mém. Orthopt. 4me fasc. 1872, p. 12, fig. 22 a, ♂.

*Episcopus chalybeus*, Stål, Syst. Mant. 1877, p. 18, from Damara Land.

♀. Organs of flight abbreviated. Tegmina about  $1\frac{1}{2}$  times as long as the pronotum, scarcely extending to the middle of the fourth abdominal

somite, thin-coriaceous, opaque, light yellowish green, the anal gusset alone membranous and semihyaline. Wings reaching to a little beyond the end of the 3rd abdominal somite reduced nearly to a quadrant of a circle, their anal emargination almost none, their anterior area semicoriaceous, yellow, their posterior area at the base and along the abdominal margin membranous and milky like the anal gusset of the tegmina, ornamented in the middle by a large violet-brown metallic blotch (on which the veins are broadly margined with paler and yellower brown), at the basal end of which are 3 or 4 small opaque yellowish spots on transverse veinlets, and between which and the outer margin are alternate arcs of violet-brown and opaque yellow.

Total length 47 millims.; length of pronotum 11; of tegmina 16; of wings 12·5.

• HAB. South Africa (*J. P. Mansel Weale*).

#### DYSAULES LONGICOLLIS.

Stål, Syst. Mant., 1877, p. 18, ♂ *non* ♀, from Bengal.

♀. Wings and tegmina, abbreviated, semiopaque; the latter scarcely longer than the pronotum, yellowish horny with the meshes all faintly smoky or sordid, and with the apex and a discoidal punctular spot fuscous; the former with the anal emargination very slight and shallow and obtuse-angled, with the anterior area reddish-horny tipped with fuscous, and the posterior bright yellow and bearing near the base a large oval dark violet-fuscous patch, which is succeeded by a number of concentric lines of the same colour extending to and becoming successively closer and closer together towards the outer margin, where they unite to form with the fuscous apex a fuscous outer border decreasing from the apex to the posterior angle of the organs.

Total length 56 millims.; length of pronotum 18; of tegmina 19, width of tegmina 6; length of wings 15.

♂. ♀. Anterior femora marked on the inside just in front of the ungual groove by a small round black spot.

HAB. ♂ ♀ Kulu, Kangra, in the N.-W. Himalayas and Bengal (*Stål*).

Var. BREVIPENNIS. ♀. Organs of flight more abbreviated; the tegmina being shorter than the pronotum, and the wings having the shape of a quadrant of a circle with the anal emargination less evident.

Length of pronotum 18·75, of tegmina 15·5, and of wings 12·5 millims.

HAB. Bangalore, Mysore, S. India: obtained by a soldier of H. M.'s 45th Regt., whom I formerly employed to collect for the Museum.

The eyes in all specimens of the species are furnished near the summit with a very minute and smooth granule, or blind spot, overlooked by Stål.

## Subfamily MANTIDÆ.

## GONYPETA AUTHÆMON, n. sp.

♀. Body and appendages pale fleshy brown or earth-coloured thickly punctulated and marbled with darker; the still darker markings of the tegmina and legs of a rich warm vandyke-brown, arranged on the latter in rings, especially on their two terminal divisions; postacetabular portion of the prosternum, all but the anterior margin of the mesosternum, and the intermediate coxæ internally, jet-black.

Facial shield crescentic, about thrice as broad at its anterior or inferior margin as it is long. Pronotum strongly dilated at the insertion of the fore legs, whence it narrows to either end, its setulose margins scarcely denticulated and slightly hollowed out posteriorly; the disc of its anterior lobe convex, raised into a prominent trilobed oboecordiform boss, that of its posterior lobe bearing an indistinct raised median longitudinal line, on either side of which is a row of smooth and very low rounded tubercles arranged in four pairs, of which the one next to the posterior margin of the somite is the most prominent, coloured dark brown, and separated from those in front by a transverse depression.

Tegmina subcoriaceous, abbreviated, about  $2\frac{1}{2}$  times as long as the pronotum, not reaching to the extremity of the abdomen, their marginal field spotted longitudinally with rich dark brown, their veins and long linear stigma whity-brown, the former spotted and streaked with dark brown, their membrane concolorous with the body and legs, their discoidal field marked across the middle of its length with a large spot or band narrower at each end and broader in the middle, their posterior area or anal gusset with the meshes brown and the net-work whity-brown, their interior radial vein and the first branch of the ulnar both simple and undivided, and the anal and axillary veins anastomosed very close to the posterior margin. Wings semiopaque, dull red, with the outer margin of both areas rather narrowly margined with fuscous, on which the transverse veins are whity-brown indistinctly edged with subhyaline; anterior margin having the veins towards the apex streaked with darker and the membrane paler and consequently presenting a spotted appearance; anal emargination distinct, the apex of the posterior area reaching the level of that of the anterior.

Legs all annulated with bands of brown punctulations, the anterior ones externally; with the first joint of the tarsus in all longer than the rest taken together. Anterior tibiæ more richly (almost black) banded internally than externally, armed below in the outer edge with 11 and on the inner with 9 spines exclusive in each case of the terminal claw; anterior

coxae scarcely denticulated on the upper crest, furnished with hairs rather than with spines, punctulate externally but internally washed with fuscous along the middle; femora dilated, triangular, only about twice as long as broad with their superior crest sharp and arcuate, and with a large oval black blotch preceded by and marked with a whitish-brown patch on their inner face.

Total length (about) 28 millims.; length of pronotum 5.75, of which the anterior lobe is 2.5, width of pronotum at dilatation 3.5; width of head 5.3; length of tegmina 15, width of tegmina 4.5, of marginal field 1; length of wings 12, width of their fuscous outer border about 1; length of fore coxa 6, femur 6.5, width of femur at angulation 3; length of intermediate femur 8, tibia 6, tarsus 6; of posterior femur 9, tibia 9.5, tarsus 9.5.

HAB. A single specimen was obtained at Minthantoung, on the Tenasserim river, near Mergui, by Dr. J. Anderson on December 22nd, 1882.

#### EUCHOMENA THORACICA.

*Mantis (Thespis) thoracica*, De Haan, Orthopt. Orient. p. 94, ♀.

*Phasmomantis ? thoracica*, Saussure, Mélanges Orthopt. i. 3<sup>e</sup> fasc. p. 192 (44); ibid. p. 403 (279).

*Fischeria thoracica*, Saussure, op. cit. ii. 4<sup>e</sup> fasc. p. 58.

*Euchomena thoracica*, Wood-Mason, Ann. and Mag. Nat. Hist. 5th ser. vol. i, 1878, p. 144, ♀.

*Mantis heteroptera*, De Haan, op. cit. p. 78, pl. xviii, fig. 1, ♂ (nec fig. 2, ♀).

Many years ago I recognized an insect obtained by my native collector at Johore in the Malay peninsula, as the *Mantis thoracica* of De Haan, a species briefly described in Latin from a specimen without locality, and in 1878 I published a short account of it referring it to the genus *Euchomena*. I have since received from Mr. H. O. Forbes, who obtained the insects at Bantam in the island of Java, two spirit-specimens of the male of De Haan's *Mantis heteroptera*, which, on comparison with the female insect above-mentioned, prove to be examples of the opposite sex. The insect from Celebes considered by De Haan to be the female of his *Mantis heteroptera* consequently represents, as indeed its totally different structure shows, a totally distinct species, for which the name *heteroptera* may conveniently be retained.

The following are the measurements of one of Mr. Forbes' specimens of the male:—

Total length of body 62.5 millims.; height of head 3, breadth of head 6; length of pronotum 28, of which the anterior lobe is 5, breadth of pronotum at narrowest part just behind dilatation 1.5; length of tegmina 35, width of tegmina across middle 6, width of marginal field 1.3; length

of abdomen 24; of fore coxa 12·5, of femur 15, of its unarmed part 8; of intermediate femur 15, tibia 12·5; of posterior femur 16·3, tibia 16·3.

The fore tibiae are armed with 7—14 teeth.

The legs are all banded and the apex of the fore femur is dark brown on the inner face, as in the female.

#### HIERODULA (SPHODROPODA) QUINQUEDENS.

*Mantis 5-dens*, MacLeay, King's Survey.

*Hierodula quinquedens*, Mél. Orthopt. 4me fasc. p. 42, ♀.

This curious species unquestionably belongs to the section *Sphodropoda* as by Stål defined; being provided with a marginal series of tubercles on the under surface of the anterior lobe of the pronotum, as well as with a præacetabular spine, and having the margins of the outer face of the fore femora granulated. The form and colouring of the fore coxæ are remarkable: these are broadly bevelled rather than grooved at the upper margin of their inner face, and the bevelled edge is rich orange-coloured marked with white or lighter vertical stripes, the prolonged bases of the marginal spines, the rest of the surface being pale violet. The colours of the tegmina and wings are no less remarkable, the latter being hyaline yellow, but the former opaque reddish brown varied with yellow of the colour of the stigma throughout except on the under side of the marginal field, which is red-violet broadly bordered externally with black.

The front edge of the tegmina is denticulate, but the four posterior femora are devoid of all traces of a lateral ridge; as in *H. (S.) dentifrons*, Stål.

HAB. Trinity Bay and the northern territory of South Australia (C. French).

#### HIERODULA (SPHODROMANTIS) BICARINATA.

*Hierodula bicarinata*, Saussure, Bull. Ent. Suisse. vol. iii, 1869, p. 68, ♂ ♀, et Mél. Orthopt. 3me fasc. 1871, p. 222, pl. 5, fig. 22, ♀.

*Mantis kersteni*, Gerstaecker, Arch. f. Naturg. 1869, p. 209, ♂, et v. d. Decken's Reisen in Ost-Africa 2te Band 2te Abth., 1873, p. 13.

I have a large series of both sexes of this species from the Cameroon Mountains, Somali Land, South Africa, and Sierra Leone.

Like the closely allied *H. gastrica*, Stål, this species has the front edge of the tegmina strongly toothed\* so as to serve as a stridulating organ, and a strong ridge on the apical half of the upper or posterior face of each of the posterior femora, by which doubtless the toothed edge

\* See Fig. 2 of my memoir 'On the Presence of a Stridulating Apparatus in certain Mantidae,' in Trans. Ent. Soc. 1878, p. 263 et seq.

of the partially separated tegmina is rubbed; for, if the tegmina of a limply-articulated spirit-specimen be moved horizontally outwards, so as to be slightly separated from one another, their toothed anterior margin comes quite naturally into relation with these ridges, and, if either of the four posterior legs be then rapidly moved backwards and forwards, a crepitating or rasping sound is given out, which in the living insect, with its wings so disposed as to act as resonators, would, I feel confident, be as loud as that made by many grasshoppers in scraping their toothed femora across the sharp projecting nervures of their tegmina.

While I was engaged in correcting the first proof of this paper Mr. J. G. Furnivall, a gentleman who had lived and travelled for many years in South Africa, informed me that stridulating Mantises very frequently came under his notice during his residence in that country; that the sounds emitted by them were as loud as, but more crepitating in character than, the hiss of a large snake; and that, on account of their possessing these sound-producing powers in so eminent a degree, it was a common practice with native children to bring specimens of them alive as curiosities to the European settlers. The species observed by Mr. Furnivall was in all probability *Idolomorpha capensis*, Burmeister.

#### HIERODULA (SPHODROMANTIS) ARABICA, n. sp.

*Hierodula trimacula*, Wood-Mason, Ann. & Mag. Nat. Hist. 1878, 5th ser. vol. i, p. 147, (nec Saussure).

♀. Very closely allied to *H. (S.) bioculata*, Burm., but differing in its much less expanded pronotum (which is scarcely more enlarged anteriorly than that of *H. trimacula*), in its more pointed and thinner tegmina (which are thin-coriaceous in the marginal field, but membranous and only slightly clouded throughout behind the principal nervure), in its less strongly spined coxæ (two or three spines of which are similarly connected with yellowish callosities on the inner face), and in the four-branched discoidal vein of its wings.

Total length 65; length of head 7·75; breadth of head 9·5; length of pronotum 22·3, of which the anterior lobe is 6·5; length of tegmina 43, breadth 13, of marginal field 4; length of wings 37; of fore coxa 17, femur 20; of intermediate femur 17·5, tibia 17; of posterior femur 21, tibia 23·5.

\* HAB. Oman, Arabia. Obtained by Colonel Miles.

The anterior edge of the tegmina is delicately toothed and the four posterior femora are laterally ridged; the sides of the anterior lobe of the pronotum are peculiarly straightened as if truncate; and the fore tibiæ are armed with 10 teeth on the outside and with 16 or 17 on the inside.

## HIERODULA (SPHODROMANTIS) MUTA, n. sp.

♀. Of small or moderate size, green.

Facial shield broader than long, 2-4 carinate, the two lateral carinae obsolescent. Pronotum of about the same shape and proportions as in *H. trimacula*, but with the margins more narrowly rounded at the dilatation, and very distinctly denticulate nearly to the base of the posterior lobe.

Organs of flight extending little if at all beyond the extremity of the abdomen, with the apex of their anterior area sharply pointed. The tegmina coriaceous with the posterior margin broadly, and the anal area wholly, membranous; their anterior edge appearing indistinctly and irregularly jagged under a lens; their stigma elongate, narrow, with a brown point at either end. Wings hyaline a little obscured with greenish along the front margin and at the very apex, where, also, the transverse venulation is denser; their discoidal vein two-branched on one side and three on the other.

Fore coxa armed on the upper crest with numerous very small teeth (five or six of which, a little larger than the rest, are yellow-based, and arise from the inner face), devoid of the usual marginal groove, but ornamented on the inner face with two large subquadrate or subrotundate depressed yellow spots extending from the edge of the upper crest for more than two-thirds of the distance towards the lower margin, separated from one another by a large oblong jet-black spot about  $1\frac{1}{2}$  times as large as either of them, and each bounded at its free end by a jet-black line, and with a very much smaller yellow spot touching the black encircling line of the basal one of the large spots; posterior femora not ridged on their upper or posterior faces, as in the stridulating species. The fore tibiae are armed in the outer side with 10 (there are only 8 and a rudiment on one tibia, owing probably to an injury received during larval life), and on the inner with 13 teeth.

Total length 57 millims.; length of head 6·5, breadth of head 8; length of pronotum 19, of which the anterior lobe is 6, breadth of pronotum at dilatation, 6; length of tegmina 36, breadth of tegmina 10, breadth of marginal field 8; length of wings 31; of fore coxa 13, femur 16·5; of intermediate femur, 16, tibia 13·5; of posterior femur 20, tibia 20·5.

HAB. Cameroon Mountains, West Africa.

## HIERODULA SIMULACRUM.

*Mantis simulacrum*, Fabr., Ent. Syst. vol. ii, 21, 34

——— Burm., Handb. d. Entom. vol. ii, p. 536.

*Hierodula simulacrum*, Saussure, Mél. Orthopt. 3me fasc. p. 225, fig. 23, ♀, 23 ♂.

A specimen of the female has been received from Mr. H. O. Forbes from Bantam in Java.

## HIERODULA STERNOSTICTA, n. sp.

♀. Allied to *H. vitrea*, Stoll, from which it differs in being larger and much more robust, in its much more opaque tegmina (which are finely serrated on the anterior margin so as to serve as stridulating organs), in having the fore tibiae armed with 12 and 15 instead of 11 and 14 teeth, in having the basal half and the lower apical lobe of the fore coxæ, with the lower half of the base of the fore femora to a little beyond the ungual groove, washed with red on the inside, in the prosternum and mesosternum being symmetrically punctated with dark red-brown of the colour of the lower apical lobe of the fore femora, and in the tegmina being bordered in front with pale red-violet on the underside.

Total length 85 millims.; length of pronotum 30·5, of which the anterior lobe is 9, breadth at supracoxal dilatation 10; length of tegmina 52, breadth 20·5, breadth of marginal field 6·5; length of fore coxa 19, femur 24; of intermediate femur 20, tibia 18; of posterior femur 23·5, tibia 25; breadth of head 12, length 10.

The discoidal vein of the wings is 4 and 5-branched in the type specimen, 3 and 4 in another, and 3 and 4 in a third, in which the anterior branch of the three-branched wing is forked.

HAB. Near Trinity Bay, Australia (*C. French*). Nine specimens, 3 adult females, and 3 nymphs of each sex.

## HIERODULA (RHOMBODERA) ATRICOXIS, var. GRANDIS.

♀. Differs from typical *Hierodula atricoxis*, W.-M., in its larger size, in the relatively narrower foliaceous expansions of its pronotum, and in having the two anterior black spots of the prosternum squarish instead of pyriform.

Total length about 100 millims.; length of pronotum 33, of which the anterior lobe is 10, greatest breadth of pronotum 16, breadth of primitive pronotum at supracoxal dilatation 11·5; length of tegmina 62, breadth of tegmina 23·5, breadth of marginal field 7·5; length of fore coxa 21·5, femur 27; of intermediate femur 22·5, tibia 20·5; of posterior femur 27, tibia 29·5.

HAB. Murray Island, Torres Straits.

## HIERODULA (RHOMBODERA) FLAVA.

*Mantis flava*, De Haan, Orthopt. Orient. p. 68, ♂ ♀, from Java.

*Mantis macropsis*, Giebel, Zeitschr. f. gesamt. naturwiss. 1861, p. 111, from Banka.

*Hierodula (Rhombodera) macropsis*, Saussure, Mém. Orthopt. 3me fasc. p. 218, fig. 18, ♀; Suppl. p. 408; et 4me fasc. p. 36, ♂.

A specimen of the female of this very distinct species has been forwarded to me from Bantam in Java by Mr. H. O. Forbes.

The fore margin of the tegmina is minutely and irregularly jagged, but not modified to serve as a stridulating organ, as in some of the other Eastern species of the same section.

HIERODULA (RHOMBODERA) BASALIS.

*Mantis basalis*, De Haan, Orthopt. Orient. p. 67 ♀.

*Hierodula (Rhombodera) basalis*, Saussure, Mél. Orthopt. 4 me fasc. p. 35, fig. 6, 7, ♀, from Java and Malacca.

Three fine specimens of the female were recently obtained near Mergui by Dr. J. Anderson, all having the stigma encircled with rich dark brown. From the anal orifice of one of them, there project the terminal coils of two specimens of a species of *Gordius* measuring five and eight inches in length respectively.

The fore margin of the tegmina is not serrated.

MANTIS, Linn., Sauss.

All the species furnished with 9 spines (African) on the outer edge of the fore tibiae are distinguished from those (European, Asiatic, and African) with only 7 by having marginal denticles on the under surface of the anterior lobe of the pronotum, as in *Sphodropoda* and *Sphodromantis*, sections of *Hierodula*.

The following species belongs to this category :—

MANTIS CALLIFERA, n. sp.

♀. Pronotum much slenderer than in *M. pia*, Serville, and more suddenly narrowed behind the insertion of the fore legs.

Anterior coxae armed on the upper crest with numerous minute denticles, and ornamented on the inside with four large highly polished convex oval callosities (red or yellow in the living insect) connected with the bases of as many minute spines springing from the side of the crest; femora without black marks; tibiae armed with 9 spines on the outer edge and 13 on the inner in one specimen and with 8 to 9 and 12 to 13 in the other.

Total length about 62 millims.; of pronotum 20·75, of which the posterior lobe is 15, width of pronotum at dilatation 5·25; length of tegmina 47; of fore coxa 14, femur 18; of intermediate femur 14, tibia 11; of posterior femur 17·5, tibia 17·5.

HAB. Cape of Good Hope,—two specimens.

IRIS ORIENTALIS, n. sp.

♂. ♀. Much slenderer than *I. oratoria*, Linn., from which it also differs in being without a trace of tale-like fenestræ in the anterior area of the wings.

♂. Organs of flight long, very delicately clouded with green and almost perfectly hyaline everywhere except in the marginal field of the

tegmina and at the anterior margin of the wings, in which parts they are semiopaque bright green; posterior area of wings ornamented with a large oval violet-fuscous subbasal blotch succeeded by four or five concentric lines of the same colour, which are successively narrower and less distinct from within outwards.

♀. Organs of flight much abbreviated. Tegmina semicoriaceous, light bright green like the body and legs. Wings reduced nearly to a quadrant of a circle, the margin and the apex of their anterior area yellowish-green, the rest of the anterior, together with the base of the posterior, area dull wine-red, their posterior area bearing a huge violet-fuscous discal blotch, between which and the outer margin the ground-colour is yellow marked with a series of about four concentric violet-fuscous lines successively decreasing in width and distinctness from within outwards.

Total length ♂ 40, ♀ 42 millims.; length of pronotum ♂ 11, ♀ 12, width of pronotum at dilatation ♂ 3, ♀ 3.5; length of tegmina ♂ 28, ♀ 13, width of tegmina ♂ 6.5, ♀ 5; length of wings ♂ 25, ♀ 10.5.

HAB. Kulu Valley, Kangra, in the N.-W. Himalayas, where it was discovered in extraordinary numbers in 1880 by Mr. A. G. Young.

*POLYSPILOTA INSIGNIS*, n. sp.

♂. Head  $1\frac{1}{2}$  times as broad as long; facial shield pentagonal, also about  $1\frac{1}{2}$  times as broad as long; ocelli all oval and equal and rather close together, the two posterior being not much further from one another than either of them from the anterior; antennæ black, concolorous with the head at base.

Posterior lobe of pronotum about  $3\frac{1}{2}$  times as long as the anterior, strongly roof-shaped with a prominent but smooth raised dorsal ridge; supracoxal dilatation well-developed, rounded, on either side of which the margins of the pronotum are tolerably finely denticulate for about half the length of each lobe.

Organs of flight very long, extending by about one-fourth of their length beyond the extremity of the abdomen. Tegmina semicoriaceous, ferruginous-brown, the posterior margin and the anal gusset being alone membranous and pale smoky or sordid; marginal field with a large opaque black-fuscous blotch at the base followed by another and by six (including the apical one) fuscous-black transverse bands all commencing at the costa and extending to the middle of the discoidal field, growing paler as they go, and finally blending insensibly with the sordid of the posterior moiety; anal gusset with its transverse veinlets pale and lined with hyaline.

Wings dark smoky-quartz-coloured, with the longitudinal veins much darker and the transverse veinlets much paler and very narrowly lined with

hyaline on both sides; with the apex of the anterior area and six bands all commencing at the anterior margin and extending successively from the base of the organ further and further into the posterior area (where they pass insensibly into the paler ground-colour) very much darker smoky-quartz-colour; with the venation and membrane between these bands much lighter than elsewhere, so that the organs appear alternately banded with light and dark; and with the outer margin of the posterior area very narrowly semihyaline.

Fore femora and coxæ bifasciated externally with fuscous, the latter furnished with 8—9 minute, slanting, sharp, conical spinules on the upper crest, the former black on the inner side from the base nearly to the apex; fore tibiæ armed with 10 + 15 spines on their two inferior edges; the femora of the four posterior legs present obscure traces of transverse fasciæ.

Abdominal terga black-fuscous with the lateral margins paler.

Total length 85 millims.; of pronotum 31.5, of which the anterior lobe is 7, width of pronotum at supracoxal dilatation 7.75; height of head 7, breadth of head 9.5; length of fore coxa 16, femur 19.5; of intermediate femur 20, tibia 18.5; of posterior femur 24, tibia 25; length of tegmina 67, breadth of tegmina (across middle) 12.5; length of wings 59.

HAB. Cameroon Mountains, West Africa.

The female differs from the male in her larger size and stouter build, and in her shorter and broader organs of flight, the tegmina being only about  $1\frac{1}{2}$  times the length of the pronotum and the wings reduced nearly to the form and proportions of a quadrant of a circle.

#### Genus MESOPTERYX, Sauss.

Bull. Entom. Suisse, vol. iii, 1870, pp. 234, 235.—Mél. Orthopt. 3me fasc. p. 188.

#### MESOPTERYX ALATA.

Saussure, op. supra. cit.

HAB. The Philippines. Manilla.

#### MESOPTERYX PLATYCEPHALA.

*Tenodera platycephala*, Stål, Syst. Mant. 1877, p. 56 ♀.

♂. Much slenderer than the female.

Pronotum smooth and rounded, carinate only for a short distance from the base; slightly enlarged at the insertion of the forelegs; the transverse impressed black lines of the underside of its lateral expansions having the form of elongate puncta barely extending half the distance from the base to the margin.

Organs of flight when closed not extending further than the 8th abdominal somite, hyaline with horn-coloured (? green in the living insect) veins everywhere except in the marginal field of the tegmina (which is coriaceous opaque and bright-green margined posteriorly along and behind the principal vein with semiopaque horn-brown (? green) concolorous with the veins and shining stigma), and at the anterior margin of the wings, which is obscured with horn-brown (? green).

The cerci are long and compressed from the middle of their length to the tip, in both sexes, but especially in this sex, in which they are narrowly foliaceous at the extremity.

Total length 97 millims.; length of pronotum 35·5, of which the posterior lobe is 29; length of head 5, width of head 8·5; length of tegmina 51; length of fore coxa 16, femur 18·5; of intermediate femur 19, tibia 17; of posterior femur 25, tibia 25.

The above description has been drawn up from a specimen captured by any native collector between Moulmein and Meetan in 1877.

Another specimen from Nazeerah measures pronotum 33·5 and tegmina 48, and a third, obtained by Mr. S. E. Peal in the Sibsagar district, Assam, pronotum 34 and tegmina 50·5 millims.

Specimens of the female differ a good deal in the degree of development of the organs of flight, two specimens from Moulmein measuring—total length about 100–105 millims.; length of pronotum 37·75–39, of which the posterior lobe is 30·5–31·5; length of head 6·75–7, width of head 10–10; length of tegmina 51·5–55·5, width of tegmina 11–11, of marginal field 3–3; length of fore coxa 19·25–20, femur 21–21·75; of intermediate femur 20–20·5, tibia 19–20·5; of posterior femur 26–27, tibia 29–31; one from the Himalayas—total length 110 millims.; length of pronotum 42, of which the posterior lobe is 34; length of head 7·5, breadth of head 10·5; length of tegmina 55; of fore coxa 21, femur 24; of intermediate femur 23, tibia 21; of posterior femur 30, tibia 33; one from Sibsagar—total length 108 millims.; of pronotum 42, of which the posterior lobe is 34; length of head 7, breadth of head 10·5; length of tegmina 40; of fore coxa 21·5, femur 24; of intermediate femur 22·5, tibia 21·25; of posterior femur 29·5, tibia 32; and the specimen described by Stål having the tegmina scarcely longer than the pronotum.

HAB. One male from the banks of the Hougndarau, on the road from Moulmein to Meetan, Upper Tenasserim; another from Nazeerah (Dr. Foster), and a third from Sibsagar (*S. E. Peal*), Assam. Two females from Moulmein (*Captain Hood*), a third from the 'Himalayas,' belonging in all probability to the Asiatic Society's collection, and a fourth from Aideo, Sibsagar (*S. E. Peal*).

## MESOPTERYX ROBUSTA, n. sp.

♀. Prothorax longer and more robust than in *M. platycephala*, Stal, and slightly dilated at the insertion of the fore legs; its dorsal arc roof-shaped, with the raised median longitudinal line coarse and prominent throughout, and with the free edges of its relatively narrower foliaceous expansions straight posterior to the supracoxal dilatation instead of slightly convex and the under surface coarsely rugose-punctate, with the puncta translucent instead of black.

Organs of flight when closed reaching just to the extremity of the last, abdominal somite. The tegmina green with the marginal field coriaceous, the rest of the organs being membranous. The wings hyaline with the anterior margin alone clouded with green.

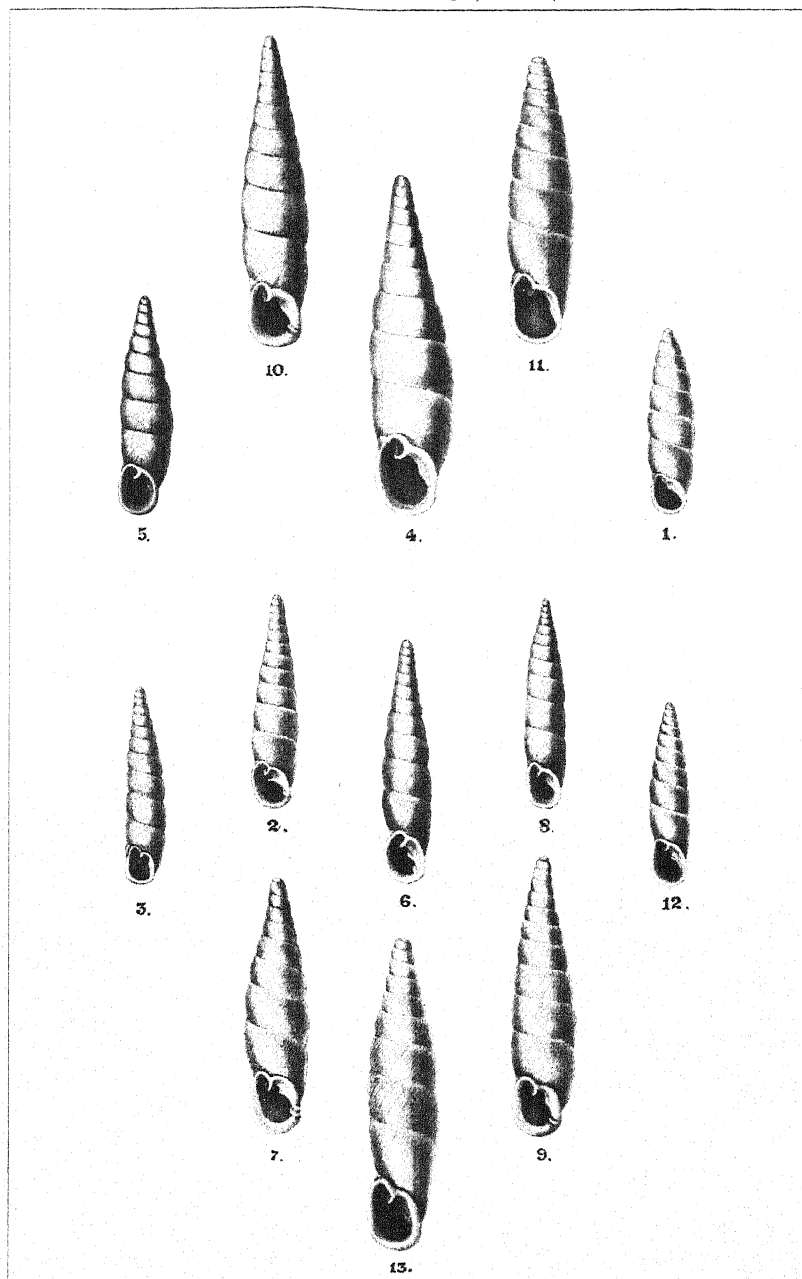
Legs rather more robust. The fore tibiae armed with 12 blunt teeth on the outside and with 18 on the inside below.

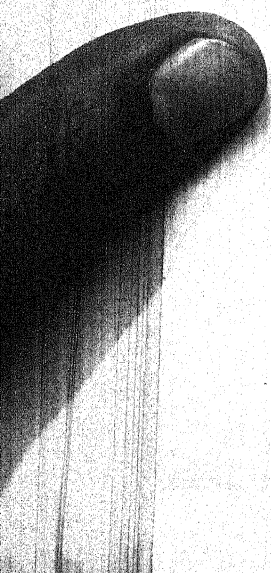
Cerci only slightly compressed.

Total length 118 millims.; length of pronotum 45·5, of which the posterior lobe is 36·5; length of head 7·5, breadth 11; length of tegmina 65, breadth of tegmina 14·5, of marginal field 3·5; length of fore coxa 24, femur 27·25; of intermediate femur 23, tibia 21·25; of posterior femur 29·25, tibia 31·75; of cerci 12·5.

HAB. A single specimen obtained probably by myself on South Andaman Island in 1872, but possibly by one of the Museum collectors under Captain J. Butler in the Naga Hills, Assam.

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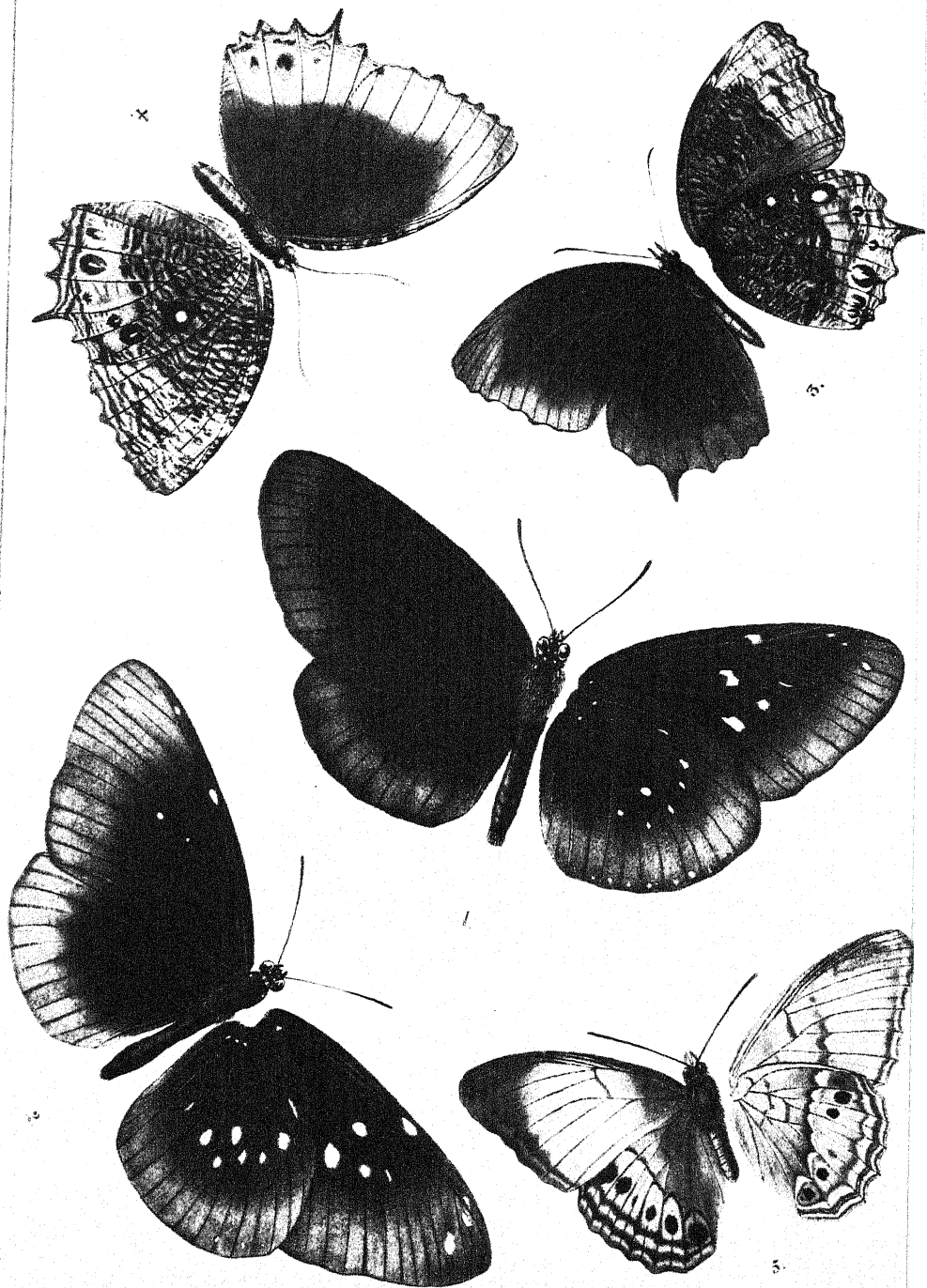
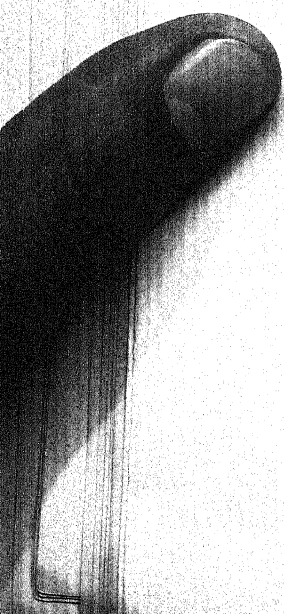
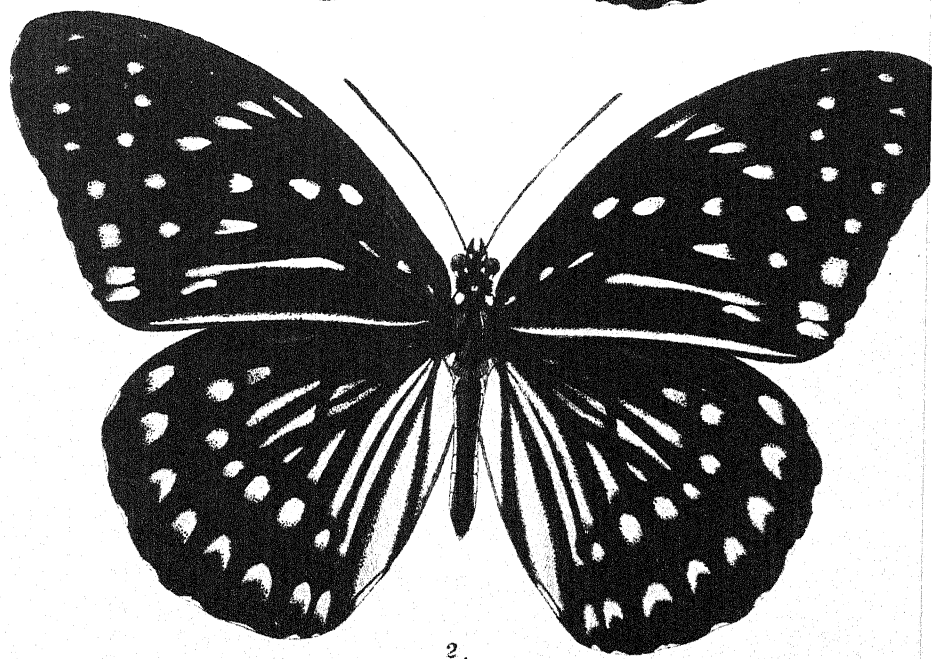
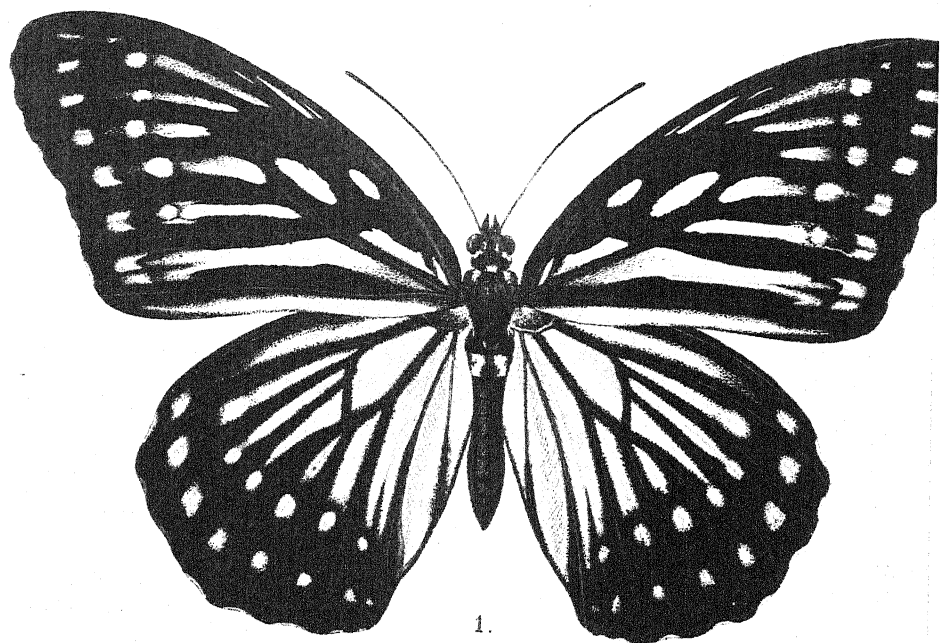


Fig. 1. *Euploea simulatrix*, ♂. Fig. 3. *Elymnias mimus*, ♂.

Fig. 2. *Euploea simulatrix*, ♀. Fig. 4. *Elymnias mimus*, ♀.

Fig. 5. *Cirrhochroa nicobarica*, ♂.





*Behari Lal Das, del.*

FIG. 1. *PENTHERA LISARDA*, ♂.

FIG. 2. *PENTHERA DARLISA*, ♂.



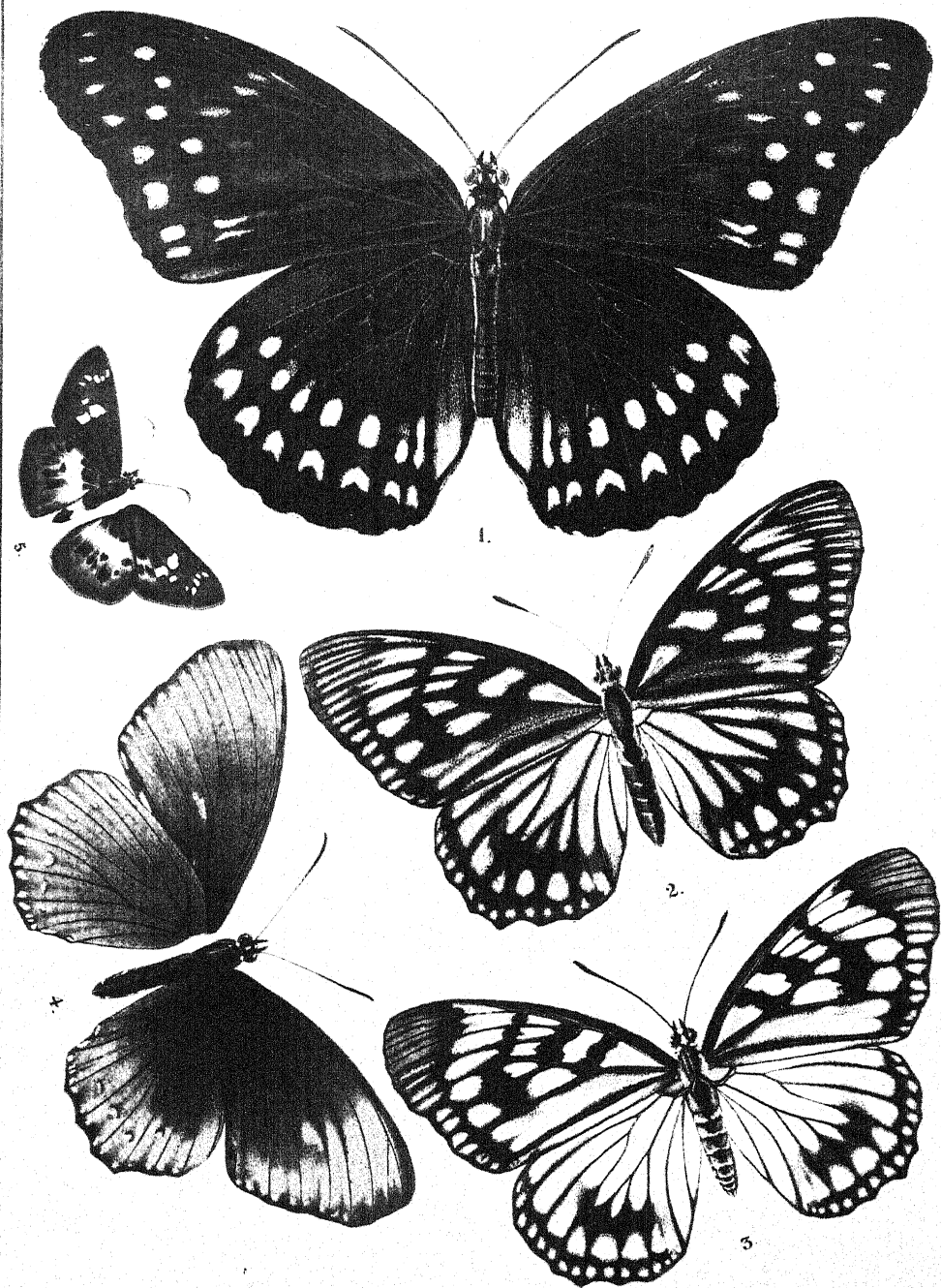


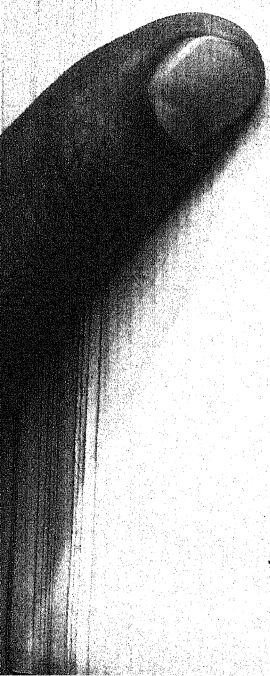
FIG. 1. *PENTHEMA BINGHAMI*, ♂.

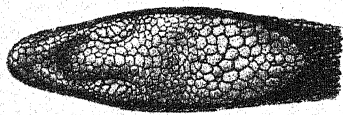
FIG. 2. *EURIPUS CONSIMILIS*, VAR. *MERIDIONALIS*, ♀.

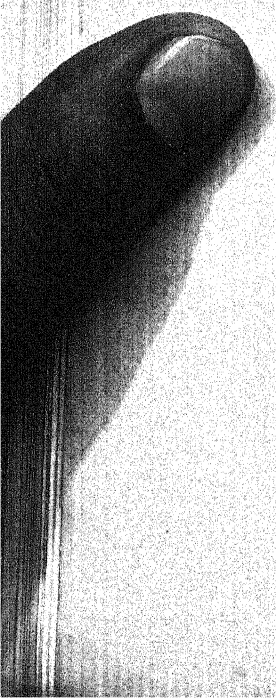
FIG. 3. *EURIPUS CONSIMILIS*, ♀.

FIG. 4. *EURIPUS CINNAMOMEUS*, ♀.

FIG. 5. *TAGIADES BHAGAVA*, VAR. *ANDAMANICA*, ♂.







S. 2-2.  
P.P. 235

# JOURNAL

OF THE

## ASIATIC SOCIETY OF BENGAL.

Part II.—PHYSICAL SCIENCE.

No. IV.—1882.

X.—*A new Species of Hipparchia* (Lepidoptera Rhopalocera) *from the N. W. Himalayas.*—By MAJOR G. F. L. MARSHALL, R. E.

[Received 12th December 1882; Read January 3rd, 1883.]

*Hipparchia digna*, sp. n.

UPPERSIDE brown, with a broad well defined submarginal fulvous band bearing a single subapical black spot on the forewing and none on the hindwing; the band outwardly defined by a dark lunulate line, and further removed from the margin than in any other Indian *Hipparchia*, leaving a broader brown border to the wing. UNDERSIDE forewing fulvous, the band of the upperside outwardly distinctly defined by a dark dentate line, inwardly faintly defined except near the costa, ochreous at the costa and inner margins; the black subapical spot of the upperside but with a distinct white pupil; the inner margin dark brown, the outer and costal margins very pale brown, mottled throughout with dark brown, and on the costa with irregular brown striæ, extending into the cell. *Hindwing* pale whitish brown clouded with brown and mottled throughout with darker brown; the band of the upperside but inwardly whitish, outwardly clouded with brown, and defined on both sides by dark dentate lines; also a subbasal dark line between which and the band the ground colour is darker, forming an inner dark band.

This species was found by Major J. Biddulph on the Shandur plateau in Northern Kashmir and only two specimens were taken, both females.

This makes the tenth species of the genus known to occur in the N. W. Himalayas; and strangely enough out of the ten, in four cases

only the females are known, and in the fifth the male has only recently been discovered.

XI.—No. 2. *Notes on and Drawings of the animals of various Indian Land Mollusca (Pulmonifera).*—By LT.-COL. H. H. GODWIN-AUSTEN, F. R. S., F. Z. S., &c.

(With Plate V.)

[Received December 15th, 1882 ;—Read January 3rd, 1883.]

In continuation of a former contribution, I now forward another lithographed Plate from the original Drawings left to us by Ferd. Stoliczka. I only trust that they may lead some of our members to look more closely at the animals of the Land Shells of their districts, or collect them in spirits for the Museum in Calcutta, where they are sure to be sooner or later fully examined and described. In some parts of the country, and particularly during the rains, they may be found with very little search. The Slugs are quite unknown from many parts of India.

One object in publishing these drawings is to bring about a more natural and accurate classification of the Indian *Helicidæ*, and I would here refer to Mr. W. T. Blanford's continuation of the "Contributions to Indian Malacology" No. XII.\* All Indian conchologists will be glad to peruse it, for no one possesses greater knowledge of the subject, than the author of that work, and I trust it will be followed by other parts; it carries me back to the time when I first collected for him, Henry Blanford and Ferd. Stoliczka, and the many pleasant hours passed in their society. I quite agree with what Mr. Blanford has written concerning classification in pages 184 and 185, particularly as to the importance of the sections *Helicarion*, *Macrochlamys*, *Ariophanta*, *Euplecta*, &c. The rules of Nomenclature must be adhered to quite as much in Conchology as in other branches of Natural History. The genus *Ariophanta* was created in 1829, vide my last paper in this Journal, and therefore it takes precedence of *Nanina* by 5 years, and can be used exactly in the same sense as *Nanina*, which, as Mr. Blanford truly remarks, "is utterly bad, it offends every law, the name had been previously used by Risso, the type is the same as that of Benson's genus, *Macrochlamys*, and the term is objectionable on account of its signification." I am inclined therefore to adopt it for all species that up to the present time are known only superficially, (1) by the shell, and (2) the animal possessing a mucous gland at the extremity of the foot. *Ariophanta* will eventually, when the anatomy of all are known, and their sub-generic value established, be retained for *A. lavipes*, and its allies.

\* J. A. S. B., Vol. XLIX, Part II, p. 181.

OXYTES BLANFORDI. Theobald. Plate V, fig. 1.

[Darjiling] (Stol. MS. drawing. No. 47.)

Vide Nevill's Handlist (1878) p. 48. No. 265, as *Hemiplecta*?

For notes on this genus *vide* last paper, J. A. S. B. Vol. XLIX. 1880, p. 151.

OXYTES, KOONDAENSIS (Juv.?) W. Blf. Plate V, fig. 2.

[? Young *Kunderensis*.] Stol. MS. Drawings, fig. 4.

"Botanical Gardens, Calcutta."

"Dull white, pinkish on neck and end of foot, small horn, sole not furrowed" (Stol.).

*Nanina Koondaensis*, W. Blf. J. A. S. B. (1870), p. 16, Plate III, fig 12. from Sispara in Koonda Hills. South India. The young specimen now figured is referred to, as probably imported with plants from South India. It is said to be allied to *N. indica*, Pfr. and *N. Shiplayi*, Pfr. I would remark that this species measures when fully grown 25.0 mm. in major diam. The drawing which is natural size is only 12.0, and possesses 5 whorls, which is the same number as in adult shell. There is certainly wrong identification here. It has more the appearance of young *serrula*, Bs. a Khasi Hill form.

MACROCHLAMYS TUGURIUM, Bs.

"*Tugurium*, Bs." Plate V, fig. 4.

["Darjiling." (Stol.)] fig. 22 of MSS. Drawings.

In pencil by G. Nevill. "Rotula fide Stol."

Nevill's Handlist (1878) p. 30, No. 94, as *Nanina*. The animal is described from this drawing as follows: "Tail very pointedly truncate with a nearly upright unusually large horn-like projection above; body of an earthy brown colour."

From the position in which this has been drawn, it would be impossible to see either of the shell lobes. A specimen of *tugurium*, from Darjiling in spirit given me by Mr. W. T. Blanford, proved to belong to *Macrochlamys*. Fig. 46 of these drawings, would represent this species, for the shell lobes are delineated. Mr. Nevill has written over this *mainwaringiana* in pencil; it is very different from fig. 21, also bearing this MS. title.

BENSONIA (?) MAINWARINGI, G. Nevill, MS.

Plate V, fig. 3.

["Darjiling, *lubrica*?" (Stol.)] fig. 21 of the MS. Drawings.

This is the species referred to in Nevill's Handlist, 1878, p. 49. No. 272, under *Nanina* (*Bensonina*?) n. sp. with the following note: "Perhaps better classed near *N. tugurium*. From a drawing of Dr.

"Stoliczka's the animal appears to be of a brick red colour, with a pointedly truncate tail and remarkably developed nearly vertical horn above,—20 sp. "Darjiling, coll. Dr. F. Stoliczka and Col. G. B. Mainwaring." In the MS. book of Drawings, Mr. Nevill has written in pencil, "This is not *Macro. lubrica*? is it *Mainwaringi* or an ally? It is a species of *Rotula*, fide Stol."

Sub-Genus RHYSSOTA, Albers, *Die Heliam*, p. 61, (1850).

Type *N. ovum*, from Luzon.

RHYSSOTA CONFERTA, Pfr. Plate V, fig. 6.

["*Haughtoni*. Andamans. Animal dark brown reddish at the pedicels. Mantle thick, greyish brown, freckled with white, body very rough, look like shielded? (*sic*) pedal row very distinct and the elongated tubercles whitish, basal edge pale greyish brown. Tail gland distinct surrounded by a swollen edge." (Stol.)]. Fig. 38 (uncoloured) of MSS. Drawings.

Nevill's Handlist (1878), p. 46, places it in the Sub-genus *Rhyssota*, which I follow until an anatomical comparison shall be made with *R. ovum* the type of the genus by Albers. Nevill says (l. c.) "The animal very closely resembles that of *N. ligulata*,\* in a less degree *N. orobia* the tail of which is less truncate &c., and some species of *Ariophanta*."

*H. conferta*, Pfr. P. Z. S. p. 328 (1856). Hab.? type in Brit. Mus. Compared with Andaman specimens by Mr. Edgar Smith and myself.

*H. haughtoni*, Bs. A. M. N. H. Vol. XI, p. 87, (1863).

*H. chambertinii*, Tryon, Amer. J. Conch. Pt. II, Vol. V, p. 109, Pl. X, fig 2 (1869).

As RHYSSOTA *haughtoni* by Theobald in Sup. Cat. Conc. Ind. (1876), p. 23.

EUPLECTA ORNATISSIMA, Bs. Plate V, fig. 8.

[Darjiling (Stol.)] Fig. 50 of MSS. Drawings.

Placed in Sec. B of *Machrochlamys* by Theobald—but it has no shell lobes to the mantle. It is no doubt a close ally of *E. vidua*, Blanford, described in J. A. S. B. 1880, p. 190, where he shows (taking *subopaca* from Ceylon as the type) how very similar it is in the odontophore and form of the animal to that species.

To the list of species of *Euplecta* given on page 193, should be added *partita*, Pfr. from Ceylon, and I would add also *camura*, Bs. Darjiling; *tugurium*, Bs. has I find from a spirit specimen give me by Mr. Blanford, shell lobes to the mantle, and will therefore come into the sub-genus *Macrochlamys*.

\* Vide J. A. S. B. (1880) Pl. XI, fig. 3.

## EUPLECTA? CAMURA. Plate V, fig. 5.

(Not named) ["Darjiling, Stol."] fig. 49 of MSS. Drawings.

In pencil by Nevill. "I think *N. camura*."

In Nevill's Handlist, (1878) p 30, No. 95. *Nanina camura*, Benson.  
 "Animal ashy-grey, no projecting lobe above the caudal gland; sole doubly  
 "and broadly margined. This mollusk precisely resembles *N. indica*, to  
 which it is evidently closely allied" [W. T. B.] 15, Darjiling, coll. Dr. F.  
 Stoliczka and Col. G. Mainwaring.

"1. Darjiling 7000 ft. Dr. F. Stoliczka.

"In a drawing which I take to be of this species there is a pointed horn-  
 "like projection on the lobe above the mucous gland not so large, however,  
 "as in *N. tugurium*; the tail is also more abruptly truncated." This last  
 description no doubt refers to this drawing fig 49, and William Blanford's  
 description from life does not at all agree as regards the horn above the  
 mucous gland, and we therefore cannot be at all certain what species has  
 been drawn.

## EUPLECTA? CROSSEI, Pfr. Plate V, fig. 10.

[No Genus, "*Crossei*, Singapur," Stol.] Fig. 34 of MSS. Drawings.

Nevill's description of animal is probably taken from this drawing.  
 Handlist (1878) p. 32, No. 111, as *Nanina crossei*, Pfr.

"Tail abruptly truncate, gland relatively rather small, surrounded  
 "with a broad swollen margin; it is evidently congeneric with *N. ligu-*  
*"lata*, the animal of which it closely resembles," 20 sp. from Sinkip Island  
 ex. col. J. Wood-Mason, 20 sp. "Singapur, coll. Dr. F. Stoliczka."

## EUPLECTA? Plate V, fig. 7.

[*Pedina* but query. Bombay (Stol.)] Fig. 31 of MSS. Drawings.

EUPLECTA? Species unknown. Plate V, fig. 9.

[Kandale, Stol.] Fig. 18 of MSS. Drawings.

Is this Khandala, Bombay? This carefully executed drawing repre-  
 sents a very remarkable species. The very yellow colouring being character-  
 istic and the mucous gland peculiar in form, there being scarcely any over-  
 hanging lobe. It may be related to *pedina*, if from the Bombay slide.

## EXPLANATION OF PLATE.

- Fig 1. *Oxytes blanfordi*, Theobald.  
 2. *Do. koondaensis*, W. Blf.  
 3. *Rotula mainwaringi*, G. Nevill MS.  
 4. *Macrochlamys tugurium*, Benson.  
 5. *Euplecta camura*, Benson.  
 6. *Rhyssota conferta*, Pfr.  
 7. *Euplecta? pedina*.

8. *Euplecta ornatissima*, Benson.
9. Do. unknown.
10. Do. *crosseii*, Pfr.

XII.—*Some further results of sun-thermometer observations with reference to atmospheric absorption and the supposed variation of the solar heat.*  
 —By HENRY F. BLANFORD, F. R. S., *Meteorological Reporter to the Government of India.*

[Received 28th December, 1882.]

In 1875, I read a paper before the Society, in which I discussed the temperatures observed with the sun-thermometer, at eleven Indian stations, during the years 1868-1874, and arrived at the conclusion that the solar heat had undergone a rapid increase from 1868 to 1871, and a less rapid decline afterwards, up to 1874.

The data were discussed according to various methods, but that on which I chiefly relied, as taking count of the largest amount of data, and being the best calculated to exclude the disturbing influence of atmospheric variation, was to select days on which there was either no cloud, or on which the cloud canopy, on the average of the 10 A. M. and 4 P. M. observations, did not exceed one-fifth of the sky expanse; and having taken the monthly averages of all the sun-thermometer readings on such days, to compare these averages for homonymous months at each station, in each pair of consecutive years. The months June, July, August and September were excluded from this comparison, inasmuch as, at nearly all the stations, the registers of which were discussed, these months are too cloudy to furnish a sufficient number of available readings. For the remaining months, the mean progressive variation of all the stations was taken, for each pair of years; and finally, the mean of the eight months gave the adopted variation for the consecutive years.

In order to ensure that such comparison should be valid, the investigation was restricted to stations, at which the same instrument had been in use in each pair of years compared, exposed in the same way, and on the same site. The curve of annual variation, resulting from these data, coincided, in a marked manner, with the sun-spot curve; but, in reality, striking as it was, this result was vitiated by errors from two sources, both of which tended to disturb and diminish the coincidence. One of these was the inclusion of the Silchar registers, which, as I afterwards discovered, had not been kept under similar conditions throughout; so that those of all the earlier years gave too low a temperature; and hence a marked *increase* of insolation temperature, shewn by this station in the later years, (when, according to the general result, that temperature was falling,) was not real. The other, the effect of which was however small, was an error of method:

the figures discussed were the actual readings of the sun-thermometers, readings which notoriously depend, not only on the intensity of the sun, but also on the temperature of the air; and it has been shewn by Köppen and others, that there is a cyclical variation of air temperature, of the opposite character to that disclosed in the curve, resulting from the registers of insolation temperatures. Hence it is at least probable that, the deduction of the air temperatures, and the discussion of the residual excess of temperature due to the solar action would have resulted in a curve of the same type, and of still greater amplitude.

Since this paper was published, I have attempted to carry on the comparison of the insolation temperatures, from year to year, by a rough and ready method; but as I am now convinced, one of very precarious validity. In the first place, all sun-thermometers are compared before being issued, with a common standard, by actual exposure to the sun, side by side, for 30 or 40 days, and their registers are corrected for the differences thus determined. All readings are recorded as excess temperatures (above those of the maximum thermometer in the shade), and in order to avoid the tedious process of picking out days of comparative clearness, I have taken simply the highest difference recorded at each station in each month, and the average of all these monthly maxima, as representing the solar intensity for the year. This method is, however, open to many objections, which I need not here specify; and I have therefore now reverted to my former method, (with one essential improvement), as the only one which is calculated to yield any trustworthy information, on the question of the supposed variation of the solar heat.

In the present paper, which is to be regarded only as a first instalment, I have taken the registers of eight stations, representing a great variety of climates, and which fulfil the three essential conditions, that the register of each station is that of the same instrument throughout; that it is exposed in the same manner, and also at the same place. Those of one and the same station are therefore as rigorously comparable in consecutive years, as can be ensured by the ordinary arrangements of our observations. The selected readings are those of days, on which the average estimated cloud at 10 A. M. and 4 P. M. did not exceed one-fifth of the sky expanse; and the figures compared, are those of the excess temperature, shewn by deducting the self-registered maximum shade temperature, for each day, from the reading of the maximum black-bulb thermometer *in vacuo*,\* on the same day. It is unnecessary to give these first results *in extenso*. As an example of the data thus obtained for one year at a single station, I reproduce the following, which is a fair specimen of the whole:

\* Except in the case of Vizagapatam, where the thermometer is not enclosed in an exhausted tube.

TABLE I.—*Observed differences of shaded and exposed (blackened bulb in vacuo) maximum thermometers, and cloud proportion, at Allahabad during the year 1878 on clear days.*

| Date.  | JANUARY.          |       |                                | FEBRUARY.         |       |                                | MARCH.            |       |                                | APRIL.            |       |                                | MAY.              |       |                                |
|--------|-------------------|-------|--------------------------------|-------------------|-------|--------------------------------|-------------------|-------|--------------------------------|-------------------|-------|--------------------------------|-------------------|-------|--------------------------------|
|        | Cloud Proportion. |       | Excess temperature, Radiation. | Cloud Proportion. |       | Excess temperature, Radiation. | Cloud Proportion. |       | Excess temperature, Radiation. | Cloud Proportion. |       | Excess temperature, Radiation. | Cloud Proportion. |       | Excess temperature, Radiation. |
|        | 10 h.             | 16 h. |                                | 10 h.             | 16 h. |                                | 10 h.             | 16 h. |                                | 10 h.             | 16 h. |                                | 10 h.             | 16 h. |                                |
| 1      | 0                 | 0     | 63.1                           | ...               | ...   | ...                            | 0                 | 0     | 64.2                           | 0                 | 0     | 58.4                           | ...               | ...   | ...                            |
| 2      | 0                 | 0     | 61.9                           | 0                 | 0     | 63.1                           | 0                 | 0     | 64.2                           | ...               | ...   | ...                            | ...               | ...   | ...                            |
| 3      | 0                 | 0     | 65.0                           | ...               | ...   | ...                            | 0                 | 0     | 52.6                           | ...               | ...   | ...                            | ...               | ...   | ...                            |
| 4      | 0                 | 0     | 64.8                           | 0                 | 0     | 59.4                           | 0                 | 0     | 61.8                           | ...               | ...   | ...                            | 0                 | 0     | 57.5                           |
| 5      | ...               | ...   | ...                            | 0                 | 1     | 61.5                           | 0                 | 0     | 61.4                           | 0                 | 0     | 63.6                           | ...               | ...   | ...                            |
| 6      | 0                 | 0     | 62.9                           | ...               | ...   | ...                            | 0                 | 0     | 61.2                           | 0                 | 1     | 62.3                           | 0                 | 0     | 60.0                           |
| 7      | ...               | ...   | ...                            | ...               | ...   | ...                            | 0                 | 2     | 62.6                           | ...               | ...   | ...                            | 0                 | 1     | 57.5                           |
| 8      | 1                 | 0     | 64.2                           | ...               | ...   | ...                            | 0                 | 2     | 63.7                           | ...               | ...   | ...                            | ...               | ...   | ...                            |
| 9      | ...               | ...   | ...                            | ...               | ...   | ...                            | 0                 | 0     | 63.8                           | 0                 | 2     | 60.3                           | 0                 | 0     | 58.6                           |
| 10     | ...               | ...   | ...                            | ...               | ...   | ...                            | 0                 | 0     | 61.3                           | 0                 | 0     | 58.6                           | 3                 | 0     | 58.1                           |
| 11     | ...               | ...   | ...                            | ...               | ...   | ...                            | 0                 | 1     | 59.9                           | 0                 | 0     | 57.3                           | 0                 | 0     | 57.7                           |
| 12     | ...               | ...   | ...                            | 0                 | 0     | *70.4                          | 0                 | 1     | 60.0                           | ...               | ...   | ...                            | 0                 | 0     | 58.5                           |
| 13     | ...               | ...   | ...                            | 0                 | 0     | 61.6                           | 1                 | 0     | 59.4                           | ...               | ...   | ...                            | ...               | ...   | ...                            |
| 14     | ...               | ...   | ...                            | 1                 | 0     | 60.3                           | 0                 | 4     | 60.5                           | ...               | ...   | ...                            | ...               | ...   | ...                            |
| 15     | ...               | ...   | ...                            | 0                 | 0     | 59.6                           | 2                 | 2     | 59.5                           | ...               | ...   | ...                            | 2                 | 0     | 60.7                           |
| 16     | 0                 | 4     | 60.0                           | 0                 | 1     | 61.5                           | ...               | ...   | ...                            | 0                 | 0     | 62.9                           | 0                 | 0     | 58.8                           |
| 17     | ...               | ...   | ...                            | 0                 | 0     | 60.8                           | ...               | ...   | ...                            | 0                 | 0     | 61.7                           | 0                 | 0     | 58.9                           |
| 18     | ...               | ...   | ...                            | 0                 | 2     | 58.5                           | ...               | ...   | ...                            | 0                 | 0     | 60.3                           | 0                 | 0     | 59.4                           |
| 19     | 4                 | 0     | 60.7                           | ...               | ...   | ...                            | ...               | ...   | ...                            | ...               | ...   | ...                            | 0                 | 0     | 58.0                           |
| 20     | ...               | ...   | ...                            | ...               | ...   | ...                            | ...               | ...   | ...                            | ...               | ...   | ...                            | 0                 | 1     | 57.9                           |
| 21     | 0                 | 0     | 60.2                           | ...               | ...   | ...                            | ...               | ...   | ...                            | ...               | ...   | ...                            | ...               | ...   | ...                            |
| 22     | ...               | ...   | ...                            | ...               | ...   | ...                            | 0                 | 0     | 61.6                           | 0                 | 4     | 60.5                           | ...               | ...   | ...                            |
| 23     | ...               | ...   | ...                            | 4                 | 0     | 58.8                           | 1                 | 1     | 61.8                           | ...               | ...   | ...                            | 0                 | 1     | 60.6                           |
| 24     | ...               | ...   | ...                            | 0                 | 0     | 59.7                           | ...               | ...   | ...                            | ...               | ...   | ...                            | 0                 | 2     | 58.3                           |
| 25     | ...               | ...   | ...                            | ...               | ...   | ...                            | 2                 | 1     | 62.3                           | ...               | ...   | ...                            | ...               | ...   | ...                            |
| 26     | ...               | ...   | ...                            | ...               | ...   | ...                            | ...               | ...   | ...                            | 0                 | 0     | 60.6                           | 0                 | 0     | 56.8                           |
| 27     | ...               | ...   | ...                            | ...               | ...   | ...                            | ...               | ...   | ...                            | 0                 | 1     | 60.8                           | 0                 | 1     | 56.9                           |
| 28     | ...               | ...   | ...                            | 0                 | 0     | 65.0                           | ...               | ...   | ...                            | ...               | ...   | ...                            | 0                 | 1     | 56.8                           |
| 29     | 0                 | 0     | 59.4                           | ...               | ...   | ...                            | 0                 | 0     | 58.3                           | 0                 | 1     | 57.5                           | 0                 | 0     | 57.4                           |
| 30     | 0                 | 0     | 62.5                           | ...               | ...   | ...                            | 0                 | 0     | 58.4                           | 0                 | 4     | 61.2                           | 3                 | 0     | 60.6                           |
| 31     | 4                 | 0     | 64.2                           | ...               | ...   | ...                            | 0                 | 2     | 58.4                           | ...               | ...   | ...                            | 0                 | 0     | 57.6                           |
| Means. | ...               | ...   | 62.4                           | ...               | ...   | 60.8                           | ...               | ...   | 61.3                           | ...               | ...   | 60.4                           | ...               | ...   | 58.4                           |

\* There seems no reason to question this reading. A little rain had fallen the previous evening.

| Date. | JUNE.             |      |                                | SEPTEMBER.        |      |                                | OCTOBER.          |      |                                | NOVEMBER.         |      |                                | DECEMBER.         |      |                                |
|-------|-------------------|------|--------------------------------|-------------------|------|--------------------------------|-------------------|------|--------------------------------|-------------------|------|--------------------------------|-------------------|------|--------------------------------|
|       | Cloud Proportion. |      | Excess temperature, Radiation. | Cloud Proportion. |      | Excess temperature, Radiation. | Cloud Proportion. |      | Excess temperature, Radiation. | Cloud Proportion. |      | Excess temperature, Radiation. | Cloud Proportion. |      | Excess temperature, Radiation. |
|       | 10h.              | 16h. |                                | 10h.              | 16h. |                                | 10h.              | 16h. |                                | 10h.              | 16h. |                                | 10h.              | 16h. |                                |
| 1     | 0                 | 0    | 57.4                           | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 1    | 64.0                           | 0                 | 0    | 59.0                           |
| 2     | 0                 | 0    | 54.5                           | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 0    | 60.3                           | 0                 | 0    | 60.1                           |
| 3     | 0                 | 0    | 54.3                           | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 0    | 61.3                           | 2                 | 0    | 59.5                           |
| 4     | 0                 | 0    | 53.6                           | ...               | ...  | ...                            | 2                 | 0    | 58.4                           | ...               | ...  | ...                            | 0                 | 2    | 59.4                           |
| 5     | 0                 | 0    | 53.9                           | ...               | ...  | ...                            | 0                 | 0    | ...                            | ...               | ...  | ...                            | 2                 | 0    | ?                              |
| 6     | 0                 | 0    | 53.7                           | ...               | ...  | ...                            | 0                 | 0    | 55.8                           | ...               | ...  | ...                            | ...               | ...  | ...                            |
| 7     | 0                 | 1    | 53.3                           | ...               | ...  | ...                            | 0                 | 0    | 56.1                           | ...               | ...  | ...                            | 0                 | 0    | 59.0                           |
| 8     | 0                 | 0    | 53.4                           | ...               | ...  | ...                            | 0                 | 0    | 55.6                           | ...               | ...  | ...                            | 0                 | 0    | 59.0                           |
| 9     | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 0    | 56.6                           | 0                 | 0    | 58.8                           | 0                 | 0    | 58.6                           |
| 10    | 0                 | 4    | 53.5                           | ...               | ...  | ...                            | 0                 | 0    | 57.1                           | 0                 | 0    | 59.5                           | 0                 | 0    | 58.7                           |
| 11    | 4                 | 0    | 53.4                           | ...               | ...  | ...                            | 0                 | 0    | 57.6                           | 0                 | 0    | 58.1                           | 0                 | 0    | 62.9                           |
| 12    | 0                 | 2    | 52.1                           | ...               | ...  | ...                            | 0                 | 0    | 57.4                           | 0                 | 0    | 59.8                           | 0                 | 0    | 62.9                           |
| 13    | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 0    | 58.9                           | 0                 | 0    | 58.6                           | 0                 | 0    | 61.1                           |
| 14    | 0                 | 2    | 54.0                           | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 0    | 57.8                           | 0                 | 0    | 62.2                           |
| 15    | ...               | ...  | ...                            | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 0    | 59.8                           | 0                 | 0    | 64.3                           |
| 16    | 0                 | 0    | 51.4                           | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 0    | 60.0                           | 0                 | 0    | 61.4                           |
| 17    | 0                 | 4    | 53.9                           | ...               | ...  | ...                            | 1                 | 1    | 61.2                           | 0                 | 4    | 60.6                           | 0                 | 0    | 60.8                           |
| 18    | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 1    | 58.0                           | ...               | ...  | ...                            | 0                 | 0    | 60.3                           |
| 19    | 0                 | 4    | 54.8                           | ...               | ...  | ...                            | 0                 | 0    | 58.2                           | ...               | ...  | ...                            | 0                 | 0    | 61.3                           |
| 20    | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 3    | 57.4                           | ...               | ...  | ...                            | 3                 | 0    | 61.8                           |
| 21    | 0                 | 0    | 50.9                           | ...               | ...  | ...                            | 0                 | 0    | 56.7                           | 0                 | 0    | 59.2                           | 0                 | 0    | 61.4                           |
| 22    | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 0    | 57.6                           | 0                 | 0    | 59.5                           | 0                 | 0    | 61.8                           |
| 23    | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 0    | 59.0                           | 0                 | 0    | 55.2                           | 0                 | 0    | 65.1                           |
| 24    | ...               | ...  | ...                            | 1                 | 2    | 56.7                           | 0                 | 0    | 59.5                           | 3                 | 0    | 60.6                           | 0                 | 0    | 63.0                           |
| 25    | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 0    | 59.4                           | 0                 | 0    | 60.0                           | 0                 | 0    | 61.9                           |
| 26    | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 0    | 60.1                           | 0                 | 0    | 61.3                           | 0                 | 0    | 63.1                           |
| 27    | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 0    | 60.5                           | 0                 | 0    | 60.0                           | 0                 | 0    | 63.5                           |
| 28    | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 0    | 61.3                           | 1                 | 0    | 59.7                           | 0                 | 0    | 64.0                           |
| 29    | ...               | ...  | ...                            | 2                 | 2    | 66.6                           | ...               | ...  | ...                            | 0                 | 1    | 66.4                           | 0                 | 0    | 62.8                           |
| 30    | ...               | ...  | ...                            | ...               | ...  | ...                            | 1                 | 2    | 59.7                           | 0                 | 1    | 66.2                           | 0                 | 0    | 60.6                           |
| 31    | ...               | ...  | ...                            | ...               | ...  | ...                            | 0                 | 1    | 59.2                           | ...               | ...  | ...                            | 0                 | 0    | 59.4                           |
| Means | ...               | ...  | 53.6                           | ...               | ...  | ...                            | ...               | ...  | 58.3                           | ...               | ...  | 60.3                           | ...               | ...  | 61.7                           |

Peshawar, being situated in a very dry region, affords sufficient comparable observations for every month of the year; Jessore and other stations, within the reach of the heavy monsoon rains, do not afford a sufficient number of valid observations from June to September, and these months are accordingly excluded. Allahabad and Sirsa hold an intermediate place.

The mean value for each month of each year, obtained from such data as the above, is given in the following Table (II) for each station separately.

TABLE II.—*Monthly mean values of the excess of sun over shade temperatures at eight stations.*

|              |      | January. | February. | March. | April. | May. | June. | July. | August. | September. | October. | November. | December. |
|--------------|------|----------|-----------|--------|--------|------|-------|-------|---------|------------|----------|-----------|-----------|
| Vizagapatam. | 1875 | 34.3     | 38.1      | 31.2   | 29.1   | 25.4 | ...   | ...   | ..      | ...        | 27.6     | 31.0      | 36.4      |
|              | 76   | 34.6     | 37.3      | 31.0   | 26.8   | 29.7 | ...   | ...   | ..      | ...        | 31.3     | 35.7      | 32.6      |
|              | 77   | 28.2     | 27.1      | 27.6   | 23.1   | 28.5 | ...   | ...   | ...     | ...        | 28.3     | 32.4      | 32.2      |
|              | 78   | 32.6     | 23.9      | 21.7   | 23.6   | 21.0 | ...   | ...   | ..      | ...        | 27.9     | 32.8      | 31.3      |
|              | 79   | 30.0     | 23.1      | 26.1   | 21.9   | 23.4 | ...   | ...   | ...     | ...        | 26.3     | 26.0      | 27.8      |
|              | 80   | 25.0     | 25.8      | 22.3   | 20.8   | 21.8 | ...   | ...   | ...     | ...        | 26.7     | 28.3      | 27.0      |
|              | 81   | 26.1     | 23.9      | 22.1   | 20.8   | 21.3 | ...   | ...   | ...     | ...        | 28.9     | 27.5      | 27.7      |
|              | Mean | 30.1     | 29.2      | 26.0   | 24.3   | 24.4 | ...   | ...   | ...     | ...        | 28.1     | 30.5      | 30.7      |
| Sironcha.    | 1876 | ?        | ?         | ?      | 59.6   | 59.5 | ...   | ...   | ...     | ...        | 66.5     | 68.9      | 65.2      |
|              | 77   | 64.8     | 63.1      | 59.7   | 60.5   | 59.9 | ...   | ...   | ...     | ...        | ...      | 57.3      | 48.7      |
|              | 78   | 50.7     | 50.3      | 53.6   | 56.8   | 56.1 | ...   | ...   | ...     | ...        | 60.2     | 59.7      | 61.4      |
|              | 79   | 58.8     | 56.9      | 53.8   | 52.0   | 53.1 | ...   | ...   | ...     | ...        | 57.6     | 59.4      | 58.2      |
|              | 80   | 56.5     | 57.1      | 53.7   | 53.7   | 55.2 | ...   | ...   | ...     | ...        | 60.2     | 59.9      | 55.8      |
|              | 81   | 54.8     | 54.3      | 52.9   | 53.9   | 52.3 | ...   | ...   | ..      | ...        | 56.1     | 57.1      | 55.7      |
|              | Mean | 57.1     | 56.3      | 54.7   | 56.1   | 56.0 | ...   | ...   | ...     | ...        | 60.1     | 60.4      | 57.5      |
| Bombay.      | 1876 | ?        | ?         | ?      | ?      | ?    | ...   | ...   | ...     | ...        | 61.6     | 61.4      | 61.7      |
|              | 77   | 62.8     | 63.9      | 62.5   | 62.0   | 60.0 | ...   | ...   | ...     | ...        | 60.4     | 59.9      | 63.3      |
|              | 78   | 62.0     | 62.7      | 61.4   | 60.1   | 59.1 | ...   | ...   | ...     | ...        | 57.0     | 55.4      | 58.5      |
|              | 79   | 58.3     | 60.1      | 58.2   | 56.4   | 54.8 | ...   | ...   | ...     | ...        | 57.9     | 56.7      | 56.6      |
|              | 80   | 57.0     | 56.7      | 55.2   | 54.5   | 54.8 | ...   | ...   | ...     | ...        | 55.7     | 55.9      | 55.7      |
|              | 81   | 55.8     | 56.8      | 56.6   | 56.2   | 54.7 | ...   | ...   | ...     | ...        | 56.7     | 55.9      | 55.8      |
|              | Mean | 59.0     | 60.0      | 58.8   | 57.8   | 56.7 | ...   | ...   | ...     | ...        | 58.2     | 57.5      | 58.6      |
| Jesore.      | 1875 | ?        | ?         | ?      | ?      | ?    | ...   | ..    | ...     | ...        | 56.7     | 56.5      | 54.6      |
|              | 76   | 55.0     | 55.7      | 55.0   | 53.4   | 54.3 | ...   | ...   | ...     | ...        | 64.0     | 58.2      | 60.0      |
|              | 77   | 54.9     | 57.8      | 57.0   | 54.3   | 53.1 | ...   | ...   | ...     | ...        | 59.9     | 55.7      | 57.2      |
|              | 78   | 56.0     | 53.9      | 52.2   | 53.5   | 56.9 | ...   | ...   | ...     | ...        | 56.5     | 57.6      | 55.1      |
|              | Mean | 55.3     | 55.8      | 54.7   | 53.7   | 54.8 | ..    | ...   | ...     | ...        | 59.3     | 57.0      | 56.7      |
| Hazaringh.   | 1875 | ?        | ?         | ?      | ?      | ?    | ...   | ...   | ...     | ...        | 57.5     | 55.2      | 54.4      |
|              | 76   | 54.1     | 55.2      | 56.0   | 55.0   | 56.6 | ...   | ...   | ...     | ...        | 59.2     | 57.6      | 58.2      |
|              | 77   | 53.8     | 57.6      | 56.4   | 60.4   | 56.7 | ...   | ..    | ...     | ...        | 57.7     | 55.7      | 54.9      |
|              | 78   | 57.0     | 54.1      | 55.3   | 55.8   | 58.0 | ...   | ...   | ...     | ...        | 58.8     | 57.8      | 57.2      |
|              | 79   | 56.5     | 57.9      | 57.0   | ?      | ?    | ...   | ...   | ...     | ...        | ...      | ...       | ...       |
|              | Mean | 56.6     | 56.2      | 56.2   | 57.1   | 57.1 | ...   | ...   | ...     | ...        | 58.3     | 56.6      | 56.2      |
| Allahabad.   | 1876 | 62.6     | 62.2      | 60.0   | 56.5   | 52.6 | 53.1  | ...   | ...     | ...        | 59.0     | 59.6      | 61.1      |
|              | 77   | 59.5     | 63.2      | 59.7   | 58.3   | 56.1 | 53.2  | ...   | ...     | ...        | 58.5     | 58.6      | 60.5      |
|              | 78   | 62.4     | 60.8      | 61.3   | 60.4   | 58.4 | 53.6  | ...   | ...     | ...        | 58.3     | 60.3      | 61.7      |
|              | 79   | 60.7     | 60.4      | 59.8   | 58.5   | 57.9 | 56.8  | ...   | ...     | ...        | 59.8     | 60.5      | 60.6      |
|              | 80   | 59.5     | 60.3      | 56.4   | 55.8   | 58.1 | 57.3  | ...   | ...     | ...        | 57.0     | 58.1      | 57.7      |
|              | 81   | 58.8     | 57.4      | 58.0   | 56.3   | 56.4 | 58.8  | ...   | ...     | ...        | ...      | ...       | ...       |
|              | Mean | 60.1     | 60.7      | 59.2   | 57.6   | 56.6 | 55.5  | ...   | ...     | ...        | 58.5     | 59.4      | 60.3      |

|        |      |      |      |      |      |      |      |      |     |      |      |      |      |
|--------|------|------|------|------|------|------|------|------|-----|------|------|------|------|
| Sirsa. | 1877 | ...  | 64.0 | 61.6 | 61.7 | 61.2 | 57.0 | 56.1 | ... | 57.5 | 59.8 | 57.9 | 59.3 |
|        | 78   | 61.4 | 63.5 | 62.7 | 64.2 | 61.0 | 53.9 | 57.8 | ... | 59.2 | 59.3 | 60.0 | 60.7 |
|        | 79   | 61.3 | 62.2 | 63.6 | 62.6 | 61.5 | 56.8 | 59.9 | ... | 60.5 | 58.7 | 62.2 | 60.0 |
|        | 80   | 60.1 | 60.2 | 61.9 | 61.9 | 60.4 | 57.9 | 59.8 | ... | 62.4 | 59.9 | 58.7 | 59.1 |
|        | 81   | 61.0 | 61.9 | 66.6 | 63.2 | 60.5 | 59.4 | 63.3 | ... | 62.1 | 58.8 | 60.7 | 59.0 |
|        | Mean | 60.9 | 62.4 | 63.3 | 62.7 | 60.9 | 57.6 | 59.4 | ... | 60.3 | 59.2 | 59.9 | 59.6 |

|           |      | January. | February. | March. | April. | May. | June. | July. | August. | September. | October. | November. | December. |
|-----------|------|----------|-----------|--------|--------|------|-------|-------|---------|------------|----------|-----------|-----------|
| Peshawar. | 1877 | ...      | 63.6      | 65.3   | 64.0   | 61.6 | 58.6  | 57.4  | 57.2    | 57.7       | 58.7     | 58.8      | 58.0      |
|           | 78   | 59.9     | 61.9      | 61.1   | 61.6   | 58.9 | 52.5  | 48.8  | 48.7    | 54.6       | 55.7     | 54.9      | 55.1      |
|           | 79   | 53.1     | 59.2      | 62.7   | 55.5   | 48.9 | 47.3  | 46.9  | 50.6    | 53.5       | 53.2     | 53.5      | 53.5      |
|           | 80   | 57.5     | 64.9      | 59.6   | 60.2   | 55.7 | 51.3  | 50.5  | 54.8    | 57.8       | 58.4     | 55.2      | 57.2      |
|           | 81   | 58.4     | 61.4      | 64.5   | 62.6   | 55.9 | 48.0  | 50.2  | 56.9    | 56.7       | 55.1     | 53.1      | 50.8      |
|           | Mean | 58.0     | 62.2      | 62.6   | 60.8   | 56.2 | 51.6  | 50.4  | 53.6    | 54.9       | 56.2     | 55.1      | 54.9      |

It is evident, on a simple inspection of the above table, that the intensity of the insolation, on days apparently equally clear, undergoes a distinct annual variation. And moreover, that this variation is not determined by the thickness of the atmosphere traversed by the sun's rays, as the sun varies in declination; since it is different in character at different stations; and at some stations, *viz.* Allahabad, Vizagapatam and Bombay, is greatest in the winter, when the sun is at or near its lowest altitude, and the absorbing atmospheric layer, therefore, at its thickest. Its character, at the several stations enumerated in Table II, is best shewn in Table III, which exhibits the monthly anomaly of each station, computed on the general average of the months under consideration; *i. e.*, not an annual mean, but the mean of as many monthly mean values as are shewn in Table II.

TABLE III.—*Annual variation of insolation excess temperature on clear (or but slightly clouded) days.*

|              | January. | February. | March. | April. | May. | June. | July. | August. | September. | October. | November. | December. | Mean. |
|--------------|----------|-----------|--------|--------|------|-------|-------|---------|------------|----------|-----------|-----------|-------|
| Vizagapatam  | +2.2     | +1.3      | -1.9   | -3.6   | -3.5 | ...   | ...   | ...     | ...        | +0.2     | +2.6      | +2.8      | 27.9  |
| Sironcha ..  | -0.2     | -1.0      | -2.6   | -1.2   | -1.3 | ...   | ...   | ...     | ...        | +2.8     | +3.1      | +0.2      | 57.3  |
| Bombay ..    | +0.7     | +1.7      | +0.5   | -0.5   | -1.6 | ...   | ...   | ...     | ...        | -0.1     | -0.8      | +0.3      | 48.3  |
| Jessore ..   | -0.6     | -0.1      | -1.2   | -2.2   | -1.1 | ...   | ...   | ...     | ...        | +3.4     | +1.1      | +0.8      | 55.9  |
| Hazaribagh.  | -0.2     | -0.6      | -0.6   | +0.3   | +0.3 | ...   | ...   | ...     | ...        | +1.5     | -0.2      | -0.6      | 56.8  |
| Allahabad .. | +1.4     | +2.0      | +0.5   | -1.1   | -2.1 | -3.2  | ...   | ...     | ...        | -0.2     | +0.7      | +1.6      | 58.7  |
| Sirsa ..     | +0.3     | +1.8      | +2.7   | +2.1   | +0.3 | -3.0  | -1.2  | ...     | -0.3       | -1.3     | -0.7      | -1.0      | 60.6  |
| Peshawar ..  | +1.6     | +5.8      | +6.2   | +4.4   | -0.2 | -4.8  | -6.0  | -2.8    | -1.5       | -0.2     | -1.3      | -1.5      | 56.4  |

This table shews that, under a sky apparently clear, the atmosphere is most and least diathermanous, respectively, in the following months at the stations enumerated; it being borne in mind that, except at the Punjab stations, and, in part, at Allahabad, the months of the summer monsoon are left out of consideration.

| STATIONS.           | INSOLATION.        |                      |
|---------------------|--------------------|----------------------|
|                     | GREATEST.          | LEAST.               |
| <i>Vizagapatam.</i> | November, December | April, May.          |
| <i>Sironcha.</i>    | October, November. | March.               |
| <i>Bombay.</i>      | February.          | May.                 |
| <i>Jessore.</i>     | October.           | April.               |
| <i>Hazaribagh.</i>  | October.           | Decr., Feby., March. |
| <i>Allahabad.</i>   | February.          | June.                |
| <i>Sirsa.</i>       | March, April.      | June.                |
| <i>Peshawar.</i>    | February, March.   | July.                |

The results of the laboratory investigations of Professor Tyndall, as well as Mr. S. A. Hill's discussion of Mr. Hennessey's actinometric observations at Mussooree, obviously suggest the vapour constituent of the atmosphere as the variable element on which the actinic absorption of the atmosphere, may be expected to depend. And, on comparing the above results with the monthly averages of vapour tension, humidity and cloud proportion, (the last being regarded as an index of the relative humidity of the higher atmospheric strata), this expectation is confirmed in the case of the two coast stations Bombay and Vizagapatam; at least, with a near approximation. The results of the comparison in the case of these two stations are as follow: (Table IV, A). The maximum phase of each element is indicated by an (\*) the minimum by a (†).

TABLE IV.—*Comparison of the annual variation of insolation temperature on clear days with those of vapour tension, relative humidity and cloud proportion.*

A.—Coast stations.

|              |                      | Jan.  | Feb.  | Mar  | April. | May.  | Oct.  | Nov. | Dec.  |
|--------------|----------------------|-------|-------|------|--------|-------|-------|------|-------|
|              |                      |       |       |      |        |       |       |      |       |
| Vizagapatam. | Insolation .....     | 30.1  | 29.2  | 26.0 | 24.3†  | 24.4  | 28.1  | 30.5 | 30.7* |
|              | Vapour Tension ....  | .586  | .644  | .754 | .853   | .916* | .818  | .663 | .553† |
|              | Relative Humidity .. | .65   | .64†  | .66  | .68    | .69   | .72*  | .66  | .64†  |
|              | Cloud .....          | 1.74  | 1.44† | 1.76 | 2.66   | 4.18  | 4.50* | 3.23 | 2.31  |
| Bombay.      | Insolation .....     | 59.0  | 60.0* | 58.8 | 57.8   | 56.7† | 58.2  | 57.5 | 58.6  |
|              | Vapour Tension ....  | .583† | .616  | .720 | .822   | .886* | .850  | .700 | .627  |
|              | Relative Humidity .. | .70†  | .70†  | .73  | .75    | .75   | .81*  | .71  | .70†  |
|              | Cloud .....          | 1.60  | 1.38† | 1.91 | 2.38   | 4.12  | 4.42* | 2.22 | 1.76  |

The chief point in which the inverse variation of insolation and humidity, otherwise distinctly indicated, seems to fail is, that the minimum of the former, at both stations, occurs in April or May, while the maximum of the latter as tested by *relative* humidity and cloud proportion falls in October; but, as regards the *absolute* humidity of the lower atmosphere, the coincidence holds good. And it will presently be seen that there is good reason why, other things being equal, the atmosphere should be somewhat more diathermanous after than before the beginning of the rains.

When, however, we turn from the coast stations to those in the interior of the country, where moreover, the range of insolation temperature is in some cases greater, this concomitance of absolute humidity and atmospheric absorption, which holds good at maritime stations, fails more or less completely; and it is evident that the latter is mainly determined by some condition of a very different nature.

TABLE IV.—B. *Interior.*

|           |          | Jan.  | Feb.  | Mar.  | Apr.  | May.  | June. | July. | Aug. | Sep. | Oct.  | Nov.  | Dec.  |
|-----------|----------|-------|-------|-------|-------|-------|-------|-------|------|------|-------|-------|-------|
| Cossuro.  | Insol.   | 55.3  | 55.8  | 54.7  | 53.7† | 54.8  | ...   | ...   | ...  | ...  | 59.3* | 57.0  | 56.7  |
|           | Vap.Ten. | 416†  | 470   | 631   | 797   | 890*  | ...   | ...   | ...  | ...  | 857   | 598   | 495   |
|           | Rel.Hum. | 60    | 55†   | 55†   | 62    | 72    | ...   | ...   | ...  | ...  | 78*   | 68    | 63    |
|           | Cloud    | 1.50  | 1.76  | 2.74  | 3.36  | 4.73* | ...   | ...   | ...  | ...  | 4.66  | 2.10  | 1.32  |
| Hazarib.  | Insol.   | 56.6  | 56.2† | 56.2† | 57.1  | 57.1  | ...   | ...   | ...  | ...  | 58.3* | 56.6  | 56.2† |
|           | Vap.Ten. | 257†  | 267   | 288   | 325   | 523   | ...   | ...   | ...  | ...  | 552*  | 346   | 266   |
|           | Rel.Hum. | 51    | 44    | 36    | 32†   | 44    | ...   | ...   | ...  | ...  | 66*   | 53    | 52    |
|           | Cloud    | 2.36  | 2.11  | 2.58  | 2.62  | 3.25  | ...   | ...   | ...  | ...  | 4.11* | 2.03  | 1.92† |
| Sironcha. | Insol.   | 57.1  | 56.3  | 54.7† | 56.1  | 56.0  | ...   | ...   | ...  | ...  | 60.1  | 60.4* | 57.5  |
|           | Vap.Ten. | 445†  | 484   | 510   | 570   | 627   | ...   | ...   | ...  | ...  | 727*  | 564   | 462   |
|           | Rel.Hum. | 60    | 54    | 45    | 41†   | 43    | ...   | ...   | ...  | ...  | 72*   | 67    | 64    |
|           | Cloud    | 1.26† | 1.54  | 1.60  | 1.75  | 2.61  | ...   | ...   | ...  | ...  | 3.46* | 2.64  | 1.55  |
| Alaha.    | Insol.   | 60.1  | 60.7* | 49.2  | 57.6  | 56.6  | 55.5† | ...   | ...  | ...  | 58.5  | 59.4  | 60.3  |
|           | Vap.Ten. | 336†  | 359   | 404   | 449   | 586   | 765*  | ...   | ...  | ...  | 645   | 414   | 345   |
|           | Rel.Hum. | 67    | 60    | 46    | 36†   | 42    | 52    | ...   | ...  | ...  | 68*   | 63    | 63*   |
|           | Cloud    | 1.93  | 2.22  | 1.89  | 1.43† | 1.61  | 4.39* | ...   | ...  | ...  | 1.48  | 0.93  | 1.63  |
| Sirsa.    | Insol.   | 60.9  | 62.4  | 63.3* | 62.7  | 60.9  | 57.6† | 59.4  | ...  | 60.3 | 59.3  | 59.9  | 59.6  |
|           | Vap.Ten. | 221†  | 254   | 312   | 357   | 455   | 597   | 787*  | ...  | 660  | 375   | 249   | 233   |
|           | Rel.Hum. | 52    | 50    | 42    | 36    | 35†   | 40    | 58    | ...  | 53   | 38    | 39    | 62*   |
|           | Cloud    | 2.76  | 4.33* | 4.17  | 3.70  | 2.93  | 3.24  | 5.20  | ...  | 2.87 | 1.03† | 1.46  | 2.53  |
| Pesh'war. | Insol.   | 58.0  | 62.2  | 62.6* | 60.8  | 56.2  | 51.6  | 50.4† | 53.6 | 54.9 | 56.2  | 55.1  | 54.9  |
|           | Vap.Ten. | 209†  | 227   | 333   | 407   | 450   | 527   | 667   | 746* | 573  | 367   | 258   | 230   |
|           | Rel.Hum. | 59    | 57    | 57    | 54    | 43    | 40†   | 49    | 59   | 53   | 47    | 55    | 62*   |
|           | Cloud    | 3.73  | 4.33  | 4.50* | 4.12  | 2.84  | 2.15  | 2.16  | 2.98 | 1.57 | 1.44† | 2.08  | 3.43  |

A feature common to all these stations, and, at first sight, sufficiently remarkable, is that, at all, the month in which the maximum insolation, (or the least atmospheric absorption) occurs, is one characterized by a high proportion of cloud, indicating comparatively high humidity in certain of the higher atmospheric strata. In the case of Hazaribagh and Peshawar, the most cloudy months of the whole year, (or as far as is shewn in the tables,) are also those in which the insolation is greatest; at Sironcha and Sirsa, the greatest insolation occurs in the month immediately following that of most cloud; and, both at Sirsa and Jessore, the average cloud proportion, at the epoch of the former, differs by only an insignificant amount from the maximum. At Allahabad, the maximum insolation temperature coincides with a secondary cloud maximum, (that of the winter rains). It appears, therefore, that the rule, at stations in the interior of the country, is, in a measure, the reverse of that which we have found to hold good for the coast region; and that a humid state of the cloud-forming strata of the atmosphere, as indicated by the cloud proportion, is coincident with more than average diathermancy.

The association of a high degree of insolation with a highly humid state of the atmosphere has been prominently noticed both by the late Baron Hermann von Schlagintweit\* and Mr. J. Park Harrison,† and each has suggested an explanation. That put forward by Mr. Park Harrison is based upon experimental results, which, as far as they go, appear to be perfectly valid. He finds that, when clouds are clustered about the sun, without obscuring it, the (probably reflected) heat, from the illuminated clouds, raises the equilibrium temperature of the sun thermometer, sometimes by several degrees; and moreover, that "the action does not appear to be confined to days on which there is *visible* cloud, for even on cloudless days, (so called) very high readings of solar radiation appear to be due to the presence of opalescent vapour," and that "an apparent increase of solar radiation occurs, as the sun enters a white cloud, of sufficient tenuity to allow free passage to its rays." Now with respect to the effect of visible clouds about the sun, it is very probable that many cases, which may be observed in the original registers, in which the maximum insolation temperature exceeds by several degrees that attained on other days in the same month, may be due to this cause. But observation with the actinometer shows that diffused amorphous cloud, which simply lowers the tint of the sky, making it pale and sometimes almost colourless, far from increasing the insolation, greatly reduces it.‡ And it is the frequent presence of

\* Proc. Roy. Soc. vol. XIV, p. 111.

† Proc. Roy. Soc. vol. XV, p. 356; also vol. XVII, p. 515 and Phil. Mag. 4th Ser. vol. 39, pp. 70 and 299.

‡ Abundant evidence of this is afforded by the actinometric observations made at Alipore and printed by the Solar Physics Committee of the Royal Society in Appendix of their report.

this amorphous cloud, in the driest weather, to which I would attribute, in part, the low average temperatures of the (as recorded) cloudless months; but there is another absorptive agent, which has not been noticed by either of the authorities above quoted, and which is certainly much more powerful in dry than in damp weather, and to observers on the plains of India, is not easily separable from what I have above termed amorphous cloud; since, when seen from below, it has, like the latter, the effect of lowering the tint of the sky. This is the impalpable haze, which, as a general rule, and always in the dry season, rests on the plains of India, extending frequently to heights much exceeding 7,000 feet, and sometimes extends over the outer Himalaya, in such density, that, at Simla in the months of May and June, at a height of more than 7,000 feet, the hills, four or five miles distant only, are sometimes almost or quite invisible. The independence of these two absorbing agents is only observable at considerable elevations, and in certain states of the atmosphere; and the following observation, communicated to me by Mr. J. B. N. Hennessey, M. A., F. R. S., whose experience in actinometric work invests his observations with unusual importance, is therefore especially interesting. "You remark" he writes on "the paleness" of the sky at Calcutta. Now, last April and May, having coached three of my assistants to use the actinometer exactly as I do, I left them to do the bulk of the observing. The sky, at first, was quite blue; and standing on the Mussoorie ridge, the Dehra valley with the Sivaliks beyond, and the plains, still further away, were all well seen. As the dry weather progressed, fires, as usual, appeared in the Doon, giving rise to smoke; and this, aided by dust, gradually filled the valley and dimmed objects in that direction by means of what may be called a *smoke* haze. The actinometer however stood at 6,940 feet above the sea, while Dehra station is only 2,200 feet. The haze lay a long way below us; at a guess, say 3,000 feet, and, to all appearances, hanging over the Doon only. At the time however a brisk south wind blows here daily, increasing in strength as the day advances, so that, at first, I paid little attention to my assistant's remarks as to the rising of the smoke, until, at last, the observations began to shew inconsistencies, which, however, were complicated by the fact, proved in previous years, that actinometric maximum radiation occurs *before* apparent noon. On watching the phenomena, I saw this. Far above me, at a guess, not under a mile, very thin and very light yet defined clouds were being driven northwards as the wind blew. I say *clouds*, from want of any other name; they were *white*, not brown or yellow, as if of steam, with soft graceful outlines along the advancing edges, which could be seen by watching against the blue sky. Imagine something between a mist and a cumulus, very thin and quite white. Now this steam-cloud (a mere phrase) was, say, a mile above, and the smoke  $\frac{1}{2}$  a mile below, and there was nothing

to show that the former was fed by the latter. No doubt my steam-cloud would induce *paleness* of sky, an evil which you speak of as prevailing at Calcutta; and it is highly probable that such steam-clouds, not by any means prominent, were driven over Mussoorie for days and days in the dry weather at least. What were they composed of? not smoke and not dust as far as I could judge.

"As to the haze, to all appearances, *dust* haze, being visible *between showers*, as you mention, we have noticed that here too. I have water barrels at the corners of our house; they are fed exclusively by iron pipes from a clean iron roof. After a few showers had fallen, I had the barrels well cleaned in my presence; the water was clear. Subsequently a heavy fall of rain occurred, I examined the barrels, expecting the water to be quite clear; instead, the water was charged with yellow clay; and yet, after the first showers, I should have thought that the air was too saturated with moisture, not to arrest dust a long way below 7,000 feet.

"Again last year, in the dry weather, I was watching day after day for actinometric weather; the hills were obscured or dimmed by haze, obviously dust haze. I can see the *Chor* where I write; between that mountain and this, the dust haze was quite plain; suddenly there was a change in the haze about 2 P. M. one day, it was a *sheet*; it began to roll about in waves and I may say visibly changed into clouds of vapour, which rose like ordinary clouds, leaving me a clear view of the *Chor*, &c., looking *quite blue*. Note there was no rain."

It results from what has been said above, that (excepting on the coast) up to a certain point, which cannot be strictly defined, a humid condition of the atmosphere tends to increase the readings of the sun-thermometer and the actinometer; indirectly by reducing the (dust?) haze which in dry weather forms a absorbing stratum of many thousands of feet in thickness, and directly by causing the formation of cloud masses which when clustering round the sun, reflect the solar rays and add the effect of the reflected to the direct radiation. On the other hand the amorphous cloud which exists at great elevations in dry weather and especially in the winter and spring months, and is generally only appreciable by its lowering and blanching the sky tint, is also a potent absorber. The sheets of *Pallio-cirrus* and *pallio-cumulus* which are result of a highly humid condition, and are especially the clouds of the rainy season, are of course the most impervious of all solar screens.

Since then, the athermancy of the atmosphere is enhanced by such opposite conditions of dryness and humidity, and, at present, we have no such records of these conditions as might enable us to frame a law of numerical concomitance, and thus apply an empirical correction to our actinometric results, it might seem almost hopeless to seek for evidence of any variation


of the intensity of the solar radiation, in the registers of insolation temperatures, or even those of actinometric observations on the plains of India; but this I think would be a hasty conclusion. The effect of cloud reflection may be pretty well eliminated by careful selection, and even although the effect of the solar variation (supposing such to exist) may be small in comparison with those effects which depend immediately on atmospheric absorption, since in comparing the registers of different years, the former must affect all stations simultaneously and similarly, whereas the latter vary indefinitely at different stations, it may yet be possible by taking the mean result of a large number of stations in different parts of the country, to eliminate such atmospheric effects, as continue to manifest themselves prominently in the individual registers, after taking such obvious precautions as have been specified above; and I am the more encouraged to entertain this view, by the very striking coincidence between insolation and sun-spot frequency which resulted from my former investigation. And the results of the present attempt, though less striking than the former investigation had led me to anticipate, are, still, not such as to discourage further enquiry in this field. They must however be regarded, at present, as provisional only; and, indeed, the number of stations here considered is too small to admit of any other estimate of their validity.

TABLE V.—*Progressive differences of insolation temperatures on clear days from the monthly means of Table II.*

|                 | 1875-6.   |              | 1876-7.   |              | 1877-8.   |              | 1878-9.   |              | 1879-80.  |              | 1880-81.  |              |
|-----------------|-----------|--------------|-----------|--------------|-----------|--------------|-----------|--------------|-----------|--------------|-----------|--------------|
|                 | Stations. | Differences. | Stations. | Differences. | Stations. | Differences. | Stations. | Differences. | Stations. | Differences. | Stations. | Differences. |
| January .....   | 1         | + 0.3        | 4         | — 4.9        | 6         | — 8.3        | 7         | — 4.3        | 6         | — 9.6        | 6         | — 0.7        |
| February .....  | 1         | — 0.8        | 4         | — 4.7        | 8         | — 29.2       | 7         | + 6.6        | 6         | — 1.9        | 6         | — 9.3        |
| March .....     | 1         | — 0.2        | 4         | — 1.3        | 8         | — 20.5       | 7         | + 4.1        | 6         | — 18.1       | 6         | + 11.6       |
| April .....     | 1         | — 2.3        | 5         | + 10.3       | 8         | — 14.3       | 6         | — 18.8       | 6         | 0            | 6         | + 6.1        |
| May .....       | 1         | + 4.3        | 5         | + 1.6        | 8         | — 7.7        | 6         | — 14.9       | 6         | + 5.6        | 6         | — 9.4        |
| June .....      | 0         | ...          | 1         | + 0.1        | 3         | — 6.6        | 3         | — 2.1        | 3         | + 5.6        | 3         | — 0.3        |
| July .....      | 0         | ...          | 0         | ...          | 2         | — 6.9        | 2         | + 0.2        | 2         | + 3.5        | 2         | + 3.2        |
| August .....    | 0         | ...          | 0         | ...          | 1         | — 8.5        | 1         | + 1.9        | 1         | + 4.2        | 1         | + 2.1        |
| September ..... | 0         | ...          | 0         | ...          | 2         | — 1.4        | 2         | + 0.2        | 2         | + 6.2        | 2         | — 1.4        |
| October .....   | 3         | + 12.7       | 6         | — 13.4       | 8         | — 13.0       | 6         | — 4.9        | 6         | + 4.4        | 5         | — 5.3        |
| November .....  | 3         | + 8.8        | 6         | — 21.8       | 8         | + 2.2        | 6         | — 4.8        | 6         | — 2.2        | 5         | — 3.7        |
| December .....  | 3         | + 5.4        | 6         | — 23.0       | 8         | + 7.9        | 6         | — 10.7       | 6         | — 5.5        | 5         | — 5.8        |
| Sums .....      | 14        | + 28.2       | 41        | — 56.1       | 70        | — 106.3      | 59        | — 47.5       | 56        | — 7.8        | 53        | — 12.9       |
| Means .....     | ...       | + 2.0        | ...       | — 1.4        | ...       | — 1.5        | ...       | — 0.8        | ...       | — 0.1        | ...       | — 0.2        |

The data, being those given in Table II, have been summarized in the above Table to shew the mean variation, from year to year, in the following manner. The differences of the corresponding months, in each pair of consecutive years, being first taken out and tabulated, the sums of these differences in the same pair of months and years is computed from as many stations as are represented. These monthly sums and the number of stations yielding them, in each case, are shewn in the table, and the annual sums and means of the whole given at foot.

If the first pair of years be rejected as furnishing insufficient data, the table would seem to shew a continuous fall of solar intensity; rapid from 1876 to 1879, and subsequently only just appreciable. As is well-known, the sun-spot minimum occurred in the 1st quarter of 1879, so that it cannot be said that the present table shews a decided concomitance of the solar intensity and sun-spot frequency such as resulted from the former discussion. At the same time, if not conclusively favourable, still less is it conclusively adverse to the former conclusion, and the enquiry appears to be well worth following up with such further evidence as the Indian registers may yield. This I propose to do.



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JOURNAL  
OF THE  
ASIATIC SOCIETY OF BENGAL.

—◆—  
VOL. LI.

PART II. (NATURAL HISTORY, &c.)

(Nos. I to IV.—1882: with 4 plates.)

EDITED BY

THE NATURAL HISTORY SECRETARY.

~~~~~  
"It will flourish, if naturalists, chemists, antiquaries, philologers, and men of science in different parts of *Asia*, will commit their observations to writing, and send them to the Asiatic Society at Calcutta. It will languish, if such communications shall be long intermitted; and it will die away, if they shall entirely cease." SIR WM. JONES.  
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CALCUTTA:

PRINTED BY J. W. THOMAS, AT THE BAPTIST MISSION PRESS,  
AND PUBLISHED BY THE  
ASIATIC SOCIETY, 57, PARK STREET.

1882.



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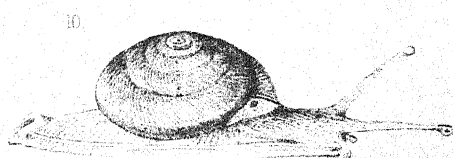
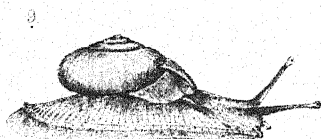
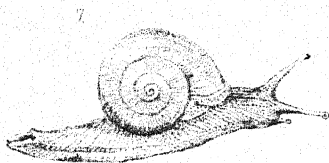
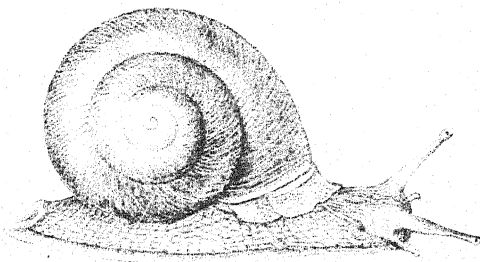
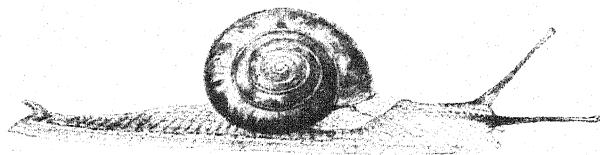
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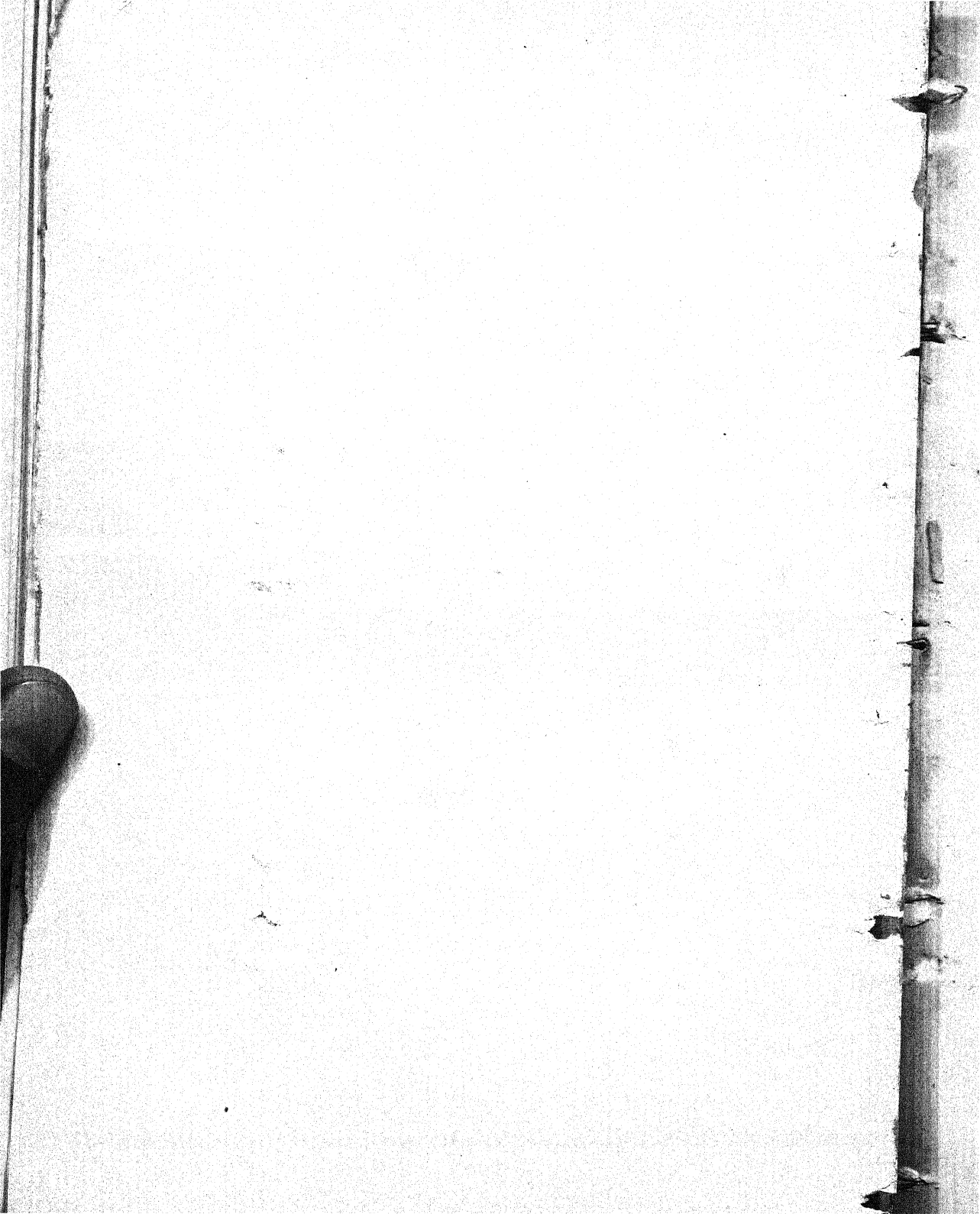
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-





AN INTRODUCTION  
TO THE  
MAITHILÍ LANGUAGE  
OF  
NORTH BIHÁR

CONTAINING  
A GRAMMAR, CHRESTOMATHY & VOCABULARY.

BY  
GEORGE A. GRIERSON, B. C. S.

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PART II.  
CHRESTOMATHY & VOCABULARY.

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EXTRA NUMBER TO JOURNAL, ASIATIC SOCIETY,  
BENGAL, PART I FOR 1882.

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Calcutta:  
PRINTED BY J. W. THOMAS, BAPTIST MISSION PRESS.  
PUBLISHED BY THE  
ASIATIC SOCIETY, 57 PARK STREET.  
1882.

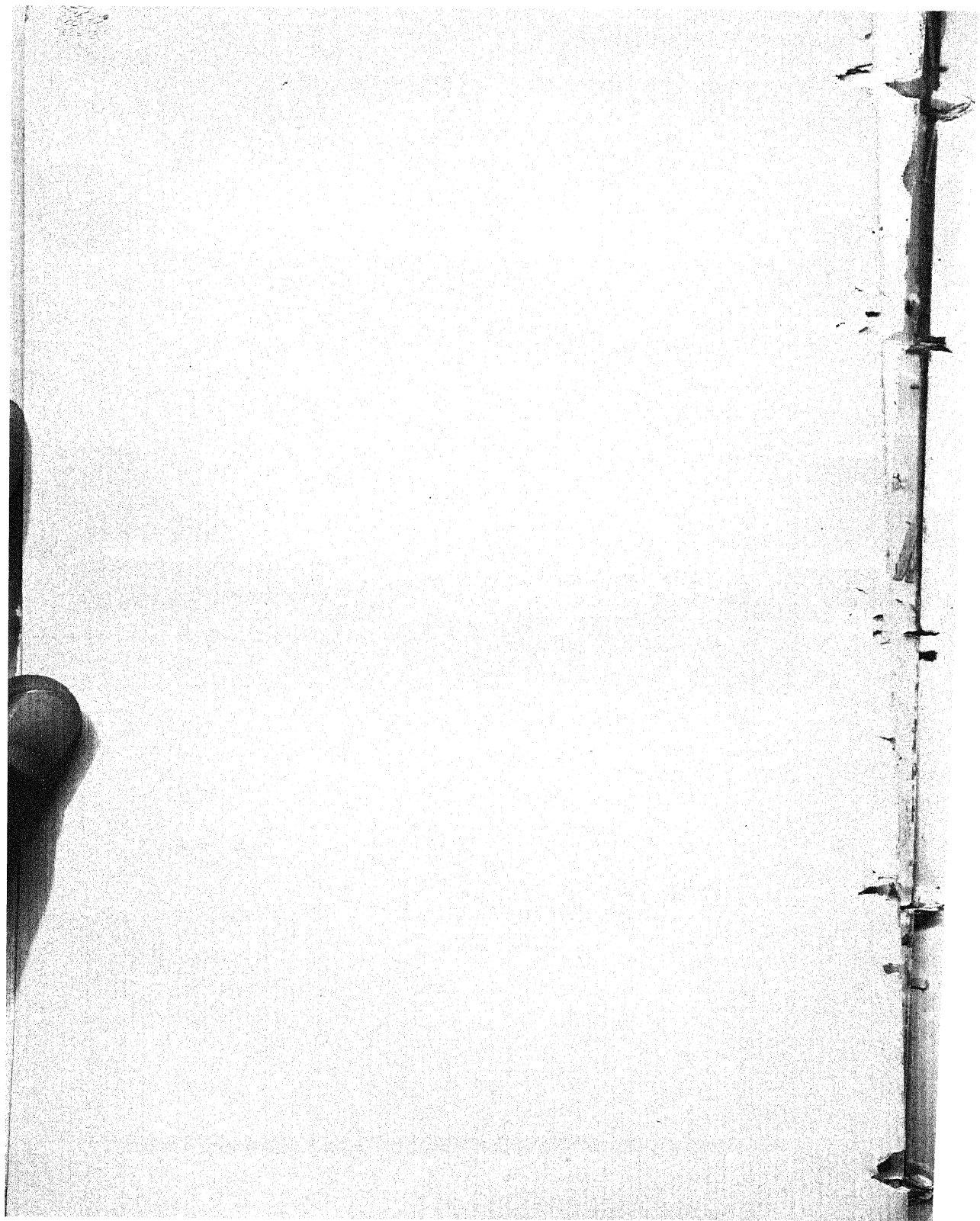
PUBLISHED BY THE ASIATIC SOCIETY OF BENGAL.

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# A CHRESTOMATHY

## OF

# THE MAITHILÍ LANGUAGE.

---

This reading book contains nearly all the Maithilí Literature I have been able to collect. I hope that every word in it will be found in the Vocabulary; special precautions having been taken to secure this object.

The prose will be found much the purest, being practically written according to the rules laid down in the grammar. The poetry is not so pure, poetic license admitting many Hindí and Braj forms and words. These will be found noted in the Vocabulary. Of the poets, the worst sinner in this respect is Fatúrí Lál, in the song of the Famine. Bidyápati or Vidyápati, as he is indifferently called, is comparatively pure, but, as might be expected, archaic forms and words appear in his poems, and he is frequently obscure and almost always difficult. Often he exhibits a neatness of expression and conciseness worthy of Martial. I hence put him near the end of the reading book, though his songs are the first which I collected and reduced to order.

The first piece given, is a letter copied *verbatim et literatim* from a letter filed in my court; only names of persons and places have, for obvious reasons, been changed, and a few signs of punctuation added.

### ॥ श्री चंपावती निकट दुरमिल झा लिखित पत्र ॥

खलि चिरंजीवि चंपावती केँ आशीष, आगा लकुमनक जुबानी ओ चीठी सौँ अहाँ सभक कुशलकेँ बूझल, मन आनंद भेल । श्री लक्ष्मी देवि केँ नेना कूट कैन्हि, जेहि सौँ ओकर परवरष होइक से अवश्य कर्त्तव्य थीक; ऊनिका माता नहिँ; अहँ लोकनिक भरोस तेल कुँड़क निगाह रहैन्हि । एक बकस पठाओल अकि, से अहाँक हेतु, अहाँ राखब; बकस में कौ ई) टा रुपैया कैक, ओ मसाला सभ कैक; से बकस खलि दुइ टा रुपैया ओ आधा २ सभ

मशाला लक्ष्मी दाइ केँ अपने चुप्पे देबैन्हि, दुइ टा रुपैया मशाला बकस अपने राखब ; अहँ ले भेजाओल अछि । कोनो बातक मन मेँ अंदेशा मति राखी ; जे चीज बस्तु सभ अहाँक नोकसान भेल अछि, से सभ पजँचत, तखन हम निश्चित हैव ॥

श्री समधी जी केँ प्रनाम ; आगा भोला साज केँ बजत दिन भेलैन्हि अहाँ लोकनि तकाजा नहिँ करैकियेन्हि ; हमरा बेटा जेहन कथि, से खूब जनै-छी ; जलदी रुपैया अस्तूल करू, नहिँ त पीकू पक्ताएब । बखारीक धान सभ बैच लेलन्हि, एह बेकूफ केँ कहाँ तक नीक अकिल हैतैक ॥

श्री बाबू गोविंद केँ आशीष ।

रुपैया अमोट धारा

|                    |    |   |
|--------------------|----|---|
| { रहिकाक पजना      | २) | २ |
| { श्री लक्ष्मी दाइ | २) | २ |
| { श्री छोटी जनी    | २) | २ |

TRANSLATION OF A LETTER WRITTEN BY PURMIL JHA'  
TO MUSAMMA'T CHAMPA'BATI',

After compliments, may you live for a long time. My good wishes to Champabati: Moreover, I have learnt both from the mouth of Lachhuman, and from your letter that you are all well, and my heart has been pleased thereby. Lakshmi Debí has had a little child, and we must make arrangements for its support; she has no mother, and I hope that you will keep an eye on her, and see that she gets every thing necessary (*lit.* oil and pots). I have sent you a box herewith, it is for you, keep it. In the box there are six rupees, and some *Kabuli*\* fruits; open the box, and give two rupees and half the fruit to Lakshmi Dái, but give it privately. You will keep two rupees, the remainder of the fruit, and the box; I have sent them for you. Don't be unhappy about anything: all your property, which has been spoilt, will be recovered for you; and then only will I be easy in my mind.

My compliments to the father-in-law. Moreover, it is a long time since you have pressed Bholá Sáhu to pay the money he owes. You know what sort of temper my son has, so realize the money quickly, or you will repent afterwards. He has sold all the paddy in the granary. When will the fool get decent wisdom?

My good wishes to Gobind Bábu.

\* The word *masdái* usually means "spices." I am, however, assured that here it must be translated as above.

|                           | Rs.   | Slabs of mango<br>conserved. |
|---------------------------|-------|------------------------------|
| For the Rahiká bridegroom | ... 2 | ... 2                        |
| „ Lakshmi Dái             | ... 2 | ... 2                        |
| „ the Little Folk         | ... 2 | ... 2                        |

The next piece selected is the song of king Salhes. It is most popular throughout the district amongst the low caste people, and is printed word for word as it was taken down from the mouth of a Dom. Salhes was the first Chaukidár, and is much worshipped by Dusádhs, a caste whose profession is to steal and to act as Chaukidárs, preferably the former. Throughout Tirhut, Salhes *asthans* can be seen under the village *pípal* tree, composed of a raised mud platform surmounted by mounted figures made of clay, representing the various characters of the song. Here the Dusádhs worship him.

Although a song, it is written in prose, and is chanted, rather than sung. Note that, throughout, Transitive Verbs in the past tense frequently take inflections which properly belong only to Neuter Verbs.

## ॥ अथ गीत राजा सलहेसक ॥

१। भेल भिनसरवा ठाढ़ि दरवाजा मै माखिनि कर जोरि भिनती करैकथि देव मुनिक नाम, सुनु इन्द्रासन कपन कोटि देवता जे इन्द्र जनम देखैन्हि कठि राति सोइरी घर में ताहि दिन लिखि देल सलहेस सन बर। ऊनक कारन अचरा बान्हलि, पर पुरुष मुँह नहिँ देखलि, जनम पाए सिन्दुर नहिँ पेन्हलि। ऊनि खामीक कारन काँच बाँसक कोहबर बान्हलि, रचि रचि छैरलि लाली पलङ्ग सेज भारि ओकाओलि, ऊनका कारन। सिकिआ चीरि बेनिआ बनाओलि खामी कारन॥ गौरी आओत ना॥

२। हाहा मे। भेल भिनसरवा, कोइलि बोलइत, दरवजा ठाढ़ि कल जोरि भिनति करैकथि कपन कोटि देवकोर नाम पर। सुनु इन्द्रासन इन्द्र लोक कठि राति जाहि दिन जनम देखैन्हि सोइरी घर में ताहि दिन लिखि देल सलहेस सन बर। बालपन अचरा बान्हलि, पर पुरुष मुँह नहिँ देखलि, जनम पाए सिन्दुर नहिँ माँग पहिरलि। ऊनका कारन काँचे बाँसक कोहबर बान्हलि, लाल पलङ्ग सभ रङ्ग सेज ओकाओलि, सिकिआ चीरिकै बेनिआ बनाओलि॥ गौरी अवत॥

३। नान्हिटा सँ पोसलजँ, एतेक बस्तु आनि कै घर में रखलजँ, तैओ न खामी सलहेस ऐलाह। ऊनका कारन फुलवाड़ी रोपलि, रङ्ग रङ्ग फल आनि

लगाओलि, बेली फूल, चमेलो, ओ बुलकुंज, नेवार, तेखरिक फूल फुलवाड़ी लगाओलि ऊनि सलहेसक कारन, साँची बीड़ा पान लगाओलि, मेदनी फूल गाँजा आनि लगाओलि, तेओ सलहेस मोरंग नहिँ आयल। बिना पुरुष सौँ कोना दिवस गभायब, यहि सोग सन्ताप सँ तेजि दितजँ मोरंग राज, देस पैसि कै खामी तकितजँ। खामी सलहेस जौँ मिलतथि, खामी सलहेस लै राज भोगितजँ, नहिँ मिलताह हिआ हारि घुरब, सोग सन्ताप सौँ पानि धसि खसब, फेरि पलटि मोरंग नहिँ आयब। जनम सौँ गहना गढ़ाय राखलि, कहिओ नहिँ पहिरलि, आइ मन होइअकि जे गहना पहिरि रेना म देखितजँ, जे केहन लगैअकि सूरति ॥

४। गहना पहिरि बैठलि मालिनि सुरखी देखै रेना मैँ। बड़ सुन्दर लगैअकि, एक रती सिन्दुर कारन माँग उदास लगैअकि। तखन दमसि उठलीह घर सौँ, बिलकुल गहना खोइका बाँधलि, घर सौँ चलि भेलि मालिनि। नगर गुजरात तेजि देब, जहाँ भेटताह खामी सलहेस देस पैसि ताकब; जौँ कतजँ मिलताह खामी, तौँ लैकैअँ आयब मोरंग राज; नहिँ मिलताह हिआ हारि लौटब, सोग संताप सौँ बुड़ि कै मरब ॥

५। भोर होइत भिनसरवा कनैति घर सौँ बहार भेलि, चार दीस ताकथि, बाट ठाढ़ि पचतावथि जे नहिँ भेटै बाट बटोहो, नहिँ भेटै संग समाज, ककारा दिआ समाद पठाएब। हिआ हारि कै चललीह मालिनि कनैत चललीह मालिनि खामीक उदेस। डेगे २ चललीह, जोजन भरि जाय जुमलीह अपना फुलवाड़ी; फूल देखि धरती खसलि मुरझाय, तखन लोटि लोटि कनै लगलीह फुलवाड़ी मैँ। ऊनक कानब सुनि संग समाज सखी बहिन भोर होइत आइलि ऊनका फुलवाड़ी। तखन जाय पुक्कबहन्नि सखी कैँ जे कोन वेड़ा है फुलवाड़ी मैँ कानब, की ऊनका माय बाप गारी देलक, की परोसिआ उलहन देलक ताहि विरहँ ऐलीह फुलवाड़ी ॥

६। तखन पुक्कैथीन्नि चंपा जे की जानि घर सौँ बहार भेलि। तब कहै-कथीन्नि दौना मालिनि एक सलहेसक कारन घर तेजलजँ, घर तेजि खामी सलहेसक कारन चललजँ। पाँचो सखी चली कमला घाट जे कमला घाट मैँ खामी सलहेस हाथी नमावै औताह, ओहि ठाम जौँ मिलताह खामी सलहेस तौँ लाएब जादू सौँ लोभाय। आनि अपना फुलवाड़ी मड़वा बान्हि बिआहि देब; तोहरा काड़ि कोनो सखी नहिँ जिय रोपब, तील कुश लै उसरंगि देब।

तौ पाँचो बहिनि चललीहि कमला नचाय, जाय जुमलीहि ठीक दुइ पहर में  
कमला घाट में, ठाढ़ि चारु दीस बाट ताकथि जे कोन दीस सौँ सलहेस  
आताह । तखन चीर उतारि तेहि ठाम राखलि तेज फुलेल कमला में भसाय  
देलि ॥

७। कमला में भसाय कल जोरि मिनति करैअकि, जे जलदी सलहेस केँ  
मंगाय दिअ जे दरसन होय । पाँचो बहिनि एतवा कहि कै कमला में डब  
देलेन्ह । आसन डोलि गेल, कपन कोटि इन्द्र देवता जाय कै पैठल जहाँ बैठल  
कचहरी में ताहि ठाम, उदमत लगाय देल । सभटा हाल कहि देल सलहेस  
कैँ, तोहरे कारन पाँच सखी बारह बरख अचरा बान्हलि; आवै कहब कमला  
घाट खामी सौँ दीदार हैत । एतवा समाद सलहेस कैँ गेल अकि; सलहेस  
कहल अकि जे हम नहिँ जायब, सुगा पठाय बेदुली मंगाय इआर कैँ सहि-  
दानी देखाय देब । तखन एतवा खबरि सलहेस कैँ भेल अकि, लगले ऊकुम  
देल भिनमा खवास कैँ डेउड़ी सौँ सुगा आनि दे; भिनमा खवास गेल अकि,  
सात खंड डेउड़ी पिंजरा टाँगल जाय, भिनमा खवास पिंजरा उतारल तौ  
पिंजरा उतारि लाएल, बीच कचहरी सलहेस के आगा राखल, सुगा बहार  
कै सुगवा उड़ाय देल । तर तेजल धरती उपर असमान बिचली परती सुगवा  
देरे चक्र भाउर चलि गेल कमला घाट । पाँचो बहिनि कमला में खेलाय  
धमाउर, उपर में सुगा देरे चक्र भाउर । चारु दीस नजरि खिड़ावै, खन  
कनडेरिँ सुरखी परेखे, खन झिछि गेदुली पर देरे ऐसन भपट मारै सुगवा  
बेदुली लै भागल दौना मालिनिक माँगक लै भागल । सुगवा धैल पकड़िआक  
बाट, जाइत जुमल सखु बन, जुमल पकड़िआ राज बीच कचहरी दुनु इआर  
के बीच में आन के आन दै बेदुली नेड़ाय देल । बेदुली देखि बज्जत मन कगु-  
लक जकर बेदुली लाएल तकर तिरिआ केहन सुरखी ॥

८। कहथि सलहेस, सुनह सुगा, जकर बेदुली लैलाह से जौँ पिकेँर करै तौ  
धरम करम नहिँ बचते; से नहिँ, जाय बेदुली सखु बन पजँचा दहक । जाय  
सुगवा सखु बन पजँचल, असेक कर गाक पर बैठल । पाँचो बहिनि तैति  
हिआ हारनी भेलि, जाइत चारि बहिनि घुरलीह हिआ हारि घर कैँ;  
दौना मालिनि कुसोथरि देलि अकि, होइत भोर सुगा उड़ल, आवि कै सुगा  
बेदुली देल अकि दौना मालिनि कैँ; लिअ मालिनि अपन बेदुली; जाय  
मोरंग राज फुलवाड़ी में बैठब, हम सलहेस कैँ पठाय देब ॥

९। पलटि ऐलीह मालिनि अपना फलवाड़ी । होइत भोर सलहेस पजँचल,

राति बिराति जाय जुमल मोरंग राज फुलवाड़ी । होइत भोर सलहेस आएल फुलवाड़ी ॥

१०। भेल भिनसरवा बोलल कोइलि । उठलीह मालिनि फुलडाली लेन फुलवाड़ी ठाढ़ी फूल तोड़ि गूँथलि गमहार सलहेस ला । ताहि बेरि जुमल अनदेसिआ चोर । चुहड़ माल मोकामा गढ़ सँ । दीन दुपहरिआ घर घर फिरै, पकड़िआ टेबनँ फिरै, पकड़िआ चुहड़ योग हवेली नहिँ मिलै, तकैत तकैत मिलल राजा भीमसैनक डेउढ़ी । डेउढ़ी टेबि चलल चुहड़ माल दुइ चारि कोस अन्तर जंगल में डेरा खसाओल । सुमिरै लागल देवी असावरि घरक गोसाउनि । जनम सँ पुजलजँ मोकमा गढ़ में, कहियो जन्म भरि चोरी नहिँ कैली; सुनल पकड़िआ में ननुआ सलहेस जन्म लेल, बड़ योगमन्त, चौदह कोस पकड़िआ कोतवाली लिखाओल; ऊनक डाक सँ ककरो टंगरि साबित नहिँ होइअकि जे ऊनका पहरा में चोरी करै ॥

११। से जानि चुहड़ माल चढ़ि कै आएल, भौंटीक कोस बाँधल, दोहरि चरना चढ़ाओल, लाख दर लाख कूड़ी गतर में बाँधल, कमर में ढाल बाँधल । पेन्तर कूड़ी लेल हाथ कै, बैठल धरती में । आसन लगाय कै, देल पेटकुनिआ धरती में, सेन्ह काटे लागल, दुइ चारि कोसक बीच सँ धरती में मिलि गेल; सेन्ह कटैत चल जाय पकड़िआ राज में । होइत भोर राजाक घरहर में सेन्ह काटे लागल, सेन्ह काटि पऊँचल जाहि घर में रानी हँसावती सूतलि सोनाक पलंग पर सुनहर घर में, ताहि ठाम घर में पऊँचल चुहड़ माल चोर । ऊनका सिरमा में सेन्ह फुटल जाय, चुहड़ माल पलंग ओँठघि बैसल । जाति दुसाध परतीति नहिँ करिये, सुड़ी उठायकै घर में ताकै माल, कोनो माल नहिँ मिलल, देखल हँसावती सूतलि सोनाक पलंग पर, लाख दर लाख गहना गतर में । तकरा तजवीज करै चुहड़ माल जे कोन चीज लेब । दुइ चीज लेब, सोनाक पलंग ओ रानीक गराक चन्द्रहार लेब । एतवा कहैत में भिनसरवा भेल, ताहि सँ चन्द्रहार रानीक गरा सँ काटि लेब, ओ रानी केँ उठायकै भीमसैनक खटिआ पर देल, ओ सोनाक पलंग मथा पर राखि लेल ॥

१२। होइत भिनसरवा भागि चलल ओहि सेन्ह दै, चारि कोसक तर दै ऊपर भेल जंगल में । लगले मोसाफिरक भेस पकड़ि लेल, माल जोर बर जोर लेने जाइअकि मोकामा गड़ में; जाइत गंगा घाट त्रिबेनिआ पहर दीन उठैत गंगा पऊँचल । तब कहैत अकि गंगा सँ “सुनह गंगा, चोरि कै आएल की, परबत राज सौँ राजा भीमसैनक गढ़ सँ ओ सलहेसक पहरा सँ लेने जाइ

ह्री। कहियो काल चढ़ै मुदै सलहेस तकरा पार मति करह, जाहि घड़ी पार करब हम खुनव आवि कै धर्मक बाँध बाँधि देब” एतवा कहि गंगा पार भै गेल ओहि पार मगह में, मगह सँ चलल मोकामा गढ़ में, सात खंड डेउड़ीक बीच में गाड़ल। ताधरि रानीक घर में नीन्द नहिँ टूटल, केओ नहिँ जागल, डेउड़ी में सबक पहिले सलखी नौड़ी जागलि ॥

१३। बाढ़नी लेने अंगना बहाड़ि ओसरवा में ठाढ़ भेलि, तखन तजवीज करै बिना पुरुष केँ त्रिआ एतेक बेरि धरि सूतलि; तखन नड़ाय देलि बाढ़नि, धाय पज्जचलि अन्दरात, केवाड़ खोलि जगाय देलि हँसाबती रानी केँ। उठू उठू रानी एहन बच नीन्द भेल, कोन चोर आवि घर सेन्क देल; एतेक कहैति में रानी उठलि हँसाबती, रानी सेन्क देखि गर्द कैलि। ततवा बेरि में दौड़ल बिलकुल नोकरिआ, दौड़ि कै घेरल चारू दीस डेउड़ी, ताकै चोरक बनार कतज नहिँ मिले। तखन कनै लागलि हँसाबती रानी, राजाक नाम पर कनै लागलि। तखन कानि २ अचरा फारि कागज बनाओलि, नैनाक काजर पोछि कै मोसि बनाओलि, तखन बाम कनगरिआ केँ चीरि कलम बनाओलि, लिखै लागलि। चोरीक हाल कहि देब राजा भीमसैन केँ, एतय गढ़ में चोरी भेल, जनमक चौकीदार थिकाह सलहेस, ऊनका कहबैन्ति जे चोर माल हाजिर करै, तौ लागि ऊनका फुरसति नहिँ। एतैक चीठी लिखि सुदीन कै कहलि खवास मंगाय लेलि, तकरा दिआ चीठी राजा भीमसैन केँ पठाय देलि ॥

१४। होइत दुपहरिआ चीठी पज्जचल राजाक पास। राजा भीमसैन चीठी देखि तमसल, लगले जकुम देल बिलकुल बनौधिआ केँ जे पकड़ि लावह सलहेस केँ। तखन दौड़ल बिलकुल बनौधिआ, सलहेस लुकाय गेल, कतज नहिँ मिलल सलहेसक भाँज। तखन पकड़िआ ताकल, भील होल ताकल, तरँगना पहाड़ ताकल, कतज न मिलै सलहेसक भाँज। हिआ द्वारि बैठल परतीक खेत में, भाखै लागल; ताहि बेरि में एकटा बुढ़िआ बटोहिनि आवि गेलि, से पुकै लागलि जे एतेक बनौधिआ कथीलै भाखैत कह। तखन कहैत अक्कि एक सलहेसक नाम सँ भाखैत ह्री, तखन बनौधिआ कहल जे सलहेसक भाँज बतार दे। तखन बुढ़िआ कहै लागलि जे एक ठाम हम देखलि सलहेस केँ; कलालक भट्टी पर दारू पिबैत, गाँजा मलैत, करिआ पगड़ी माथ में ललकी लाठी हाथ में, घोख्या माँटी देह में। एतेक सुनल बिलकुल बनौधिआ दौड़ल सलहेस केँ पकड़ै, चारू दीस सँ घेरि लेल कलालक भट्टी; तखन जाय पकड़ि लेल ओ मुसुक बाँध बान्हि देल। तब पुकै लागल सलहेस बनौधिआ केँ जे

कोन जिअन भेल अछि जे हमरा बाँधि देल अछि, से हाल कह । तखन कहै अछि बनौधिया जे चलह कचहरी, राजा भीमसैन कहताह हाल, हम नहिँ जानी । अग्रा पीछा बनौधिया बीच में सलहेस केँ लेने जाय जुमल कचहरी, दाखिल कै देलक कचहरी में, कल जोरि सलाम कैल विलकुल बनौधिया लिअ समुझाय अपन बन्धुआ ॥ १ ॥

१५ । तखन कल जोरि कै ठाढ़ भेल सलहेस, जन्म सँ नोकरी कैल कहियो फूलक साटी न लागल, आइ कोन विखै भेल जे बन्धुआ बान्हि देल । तखन राजा भीमसैन जकुम देल जे तोहरा अकैत घर में चोरी भेल चोर माल पकड़ि कै हाजिर कै दह, तखन तोहरा पुरसति देबज, बोच में नहिँ देबज । तखन कहैत अछि सलहेस जे चौदह कोस पकड़िआ चौकोदारी लिखाओल, चोरक बनार नहिँ पाओल, आनू कागज जे चोरी माल गेल अछि तकर तमसुक लिखि देव, जन्म र सधान कै देव ; चोर माल हमर सक नहिँ थीकि । तखन जान सँ खिसिआएल राजा भीमसैन, देल जकुम बनौधिया केँ, लैजाह सलहेस केँ, उनटा बाँध बाँधि देव, नौ मन ढँग उपर कै देव, कचे बाँस के फटा सौँ पीठि ओदारि देव, जाति दुसाध कबूल नहिँ देव । तखन परल संकट में सलहेस, तखन कनै लागल सलहेस, जे आव प्रान नहिँ बाँचन, आखिर मरना, अंकुर भेटल नहिँ जायत, भाइ सहोदर मोतीराम सौँ भेंट नहिँ भेल, बियाही स्त्री सौँ भेट नहिँ भेल, माय बुढ़िया धरि सौँ भेट नहिँ भेल । सुमिरै लागल असाबरी घरक गोसाउनि केँ जे जायकै उफरी तिरिआ सतबरती दौना मालिनि होइत सूतलि फुलवाड़ी में पलंग पर तकरा जाय कहब सँबाद आवि कै कचहरी में भेंट कै जाय ।

१६ । एतवा सुनि दौना मालिनि उठलि चिह्वाय, ठाढ़ि भेलि दरवाजा पर गाइक गोवर लै सवा हाथ धरती नीपि लेलि, सब देव मुनिक नाम अरोधि कै सुरजक माथें सगुन उचारै लागलि । सुरज साँचेर सगुन उचारि दह जे कोन राज चोर बसैत अछि, केकर बेटा, केकर भगिना, की ओहि चोरक नाम थीक ; एतेक हाल कहि दह । तखन एतेक सुनि कै उठलीह मालिनि, जुमलीह फुलवाड़ी माँभ, सेलहे सिंगार पेन्धि लेलि, जाटूक फूलडाली बन्धाय लेलि, फूल तोरै लागलि, रंग विरंग फूल तोरि लेलि, काँचे नौंग अराची तोरि लेलि । चललीह खामीक उदेस, जाय जुमलीह कचहरी माँभ में, कल जोरि भिनती कहैति अछि ; राजा भीमसैन के कहै लागलि, जे बड़ सुकुमार हमर खामी सलहेस, मारि सहल नहिँ जाइकैन्हि, कनियक बन्धन खोलि दिअ, जहाँ सौँ होयत तहाँ सौँ

चोर माल हाजिर कै देव। ताहि पर तमसल दीमान, जे जिआक जाति कहाँ सौँ लैवै चोर माल; जौ लागि हाजिर करवै नहिँ, तौ लागि फुरसति नहिँ देवौक। तखन राजा भीमसैन कहैत कथीन्हि जे बन्धन खोलाय देवौक, एक एकरार हमरा पास लिखि दह जे आठम दीन चोर माल हाजिर करी, नहिँ हाजिर करी, तौ नौम दीन तोहरा सौँ विवाह करी; तकर अकरार लिखि दाखिल करह, ओ लिखाय लेल। तखन दौना मालिनि कहै लागलि जे साते दीन में चोर माल पकड़ि कै हाजिर कै देव, से दुनु तरफ अकरार भै गेल।

१७। तखन उठलीह मालिनि सलहेसक बन्ध खोलै लागलि अपने हाथ सौँ, अगा पक्का बिदा भेल। तखन सलहेस पुकै कथीन्हि मालिनि सँ जे की कहिकै हमरा बन्ध खोलौलिहि। तखन मालिनि कहै लागलि जे अपन इजतिक अकरार लिखि आठ दीनक जे चोर माल आनि देव ओ हाजिर कै देव, तखन अहाँ केँ खोलाओलि अछि। तखन सलहेस कहैत कथीन्हि जे कौन चोर थीक, तब मालिनि कहै लागलि जे चुहड़ माल मोकामा गढ़ में बसैत अछि, जगतक भागिन थीक, वैह चोराय कै लै गेल अछि। करू पैरुख सलहेस जे चोर माल पकड़ि कै लै आवह; ओना नहिँ पकड़ल जायत, भेद बताय दैत की जे जाऊ नटक टोल, जाय कै समटा वस्तु मंगनी माँगि कै ढोलक, मगदर, खनती, भीलम, खटिआ, मचिआ, सिरकी, भैसा, लै आवह। सलहेस तखन मंगनी माँगि कै लै आयल, सलहेस मालिनि कै पास सपुर्द कै देल। तखन कहैत कथीन्हि दौना मालिनि ई सब भेद आओर बता दैकी, मथाक टीक मुड़ाय दिअ, जुलफी रखाय लिअ, तसरक धोती काक लगाय लिअ, उत्तम रंग ताखी मूड़ बैठै लिअ, घोरुआ माटी गात लगाय लिअ, दुइ चारि दंड लगाय लिअ, जे असले नटक भेस लागे।

१८। तखन दौना मालिनि दक्किनक चीर पहिर लेलि, पाटी समारि लेलि, नैना काजर पेन्डि लेलि, सीकेर मिसी वैठाय लेलि, चोली पहिर लेलि, हाथ में बाँक पहिर लेलि, पैर में काड़ा पहिर लेलि, माँग में तारचन्द टिकुली पहिर लेलि, असले कसबोन भेलि। दुनु आदमी अल्हा गावै लागल, अल्हा सुनि कै मोरंगक लोक चौतरफी घेरि लेल, देखै लागल तमासा, चिन्हले लोग अनचिन्ह भै गेल, तखन ओहि ठाम सौँ डेरा उठाय देल, तखन चलल चोर पकड़ै, पञ्चल गंगा घाट पर। ता में सुनलन्हि गंगा सलहेसक अवाइ, घाटे घाटे नाओ देल डुबाइ, अपने ब्राह्मनीक रूप धै कांगनिआ चढ़लि। भै गेल गंगाक लग में जे कतऊ नाओ दिअ बताय जे पार उतरि कै जायब ओहि पार।

तखन गंगाजी कहै लगलथीन्ह जे नाओ गेल भसिआ ; ताँ फीरि कै घर अणन जाह ; घर हम नहिँ फीरि कै जायब, सुखले नदी पार मै जायब । गरक चन्द्रहार उतारि कै जल मै राखि देलि, ताहि पर चढ़ि लेल नट नटिन ; भासल जाय चन्द्रहार, ताहि पर चढ़ल नट नटिन, पार उतरि गेल मगह मै । मगह सँ मुंगेर जुमल, राति विराति बलवे पऊँ चल, मोकामा गाम मै गाछी ताकि कै डेरा खसाय देल, तखन सभ बस्तु टाँगि देल, सिरकी तानि देल ।

१६ । तखन अपने वैठल सलहेस ; अपने नटिन चललीह भरि मड़ हरवा लै गाम पर हरवा बेचै, ले गे गिरयाइन हरवा ले, तखन हरवा बेचैतिर पऊँ-चलि चुहड़क दरवाजा पर । सात नीन्द सूतल सात खण्ड डेउढ़ी मै अपने मालिनि ठाढ़ि भेलि दरवाजा पर, जादू सँ देलि जगाय । बक दै उठल चेहाय सातो खण्ड केवाड़ खोलि कै दरवाजा पर आयल, पुकै नटिन कौं जे कथीला ऐलीह दरवाजा पर । जाति के हम नटिन थिकऊँ, दुइ चारि पैसा खातिर हम ऐलऊँ दरवाजा पर । तखन चूहड़ माल कहैत कथीन्ह जे हमरा घर मै नहिँ माय नहिँ बहीन नहिँ इस्ती, तखन हमरा सौँ की लैबै ओजह इनाम । तखन बेले लागलि नटिन राति हम सूतल कलऊँ अणन सिरकी मै, सपना मै देखलि जे तोहरा घर मै एक चन्द्रहार कऊ, से इनाम दह हमरा तब तोहरा मन पुरायब । तखन खुबसुरति देखि चन्द्रहार आनि देल जे हम चोरी कै लैलऊँ केओला गढ़ सौँ, राजा भीमसैनक घर सौँ, सलहेसक पहरा सौँ से तोरा इनाम दैत छी । चलू, अपना सिरकी मै ओहि पलंग पर मन पुराय देब । आगा माथा पर पलंग, पाकू नटिनिआ गेल अपना सिरकी मै ॥

२० । ता मै सलहेस सिरकी तेजि देल, लावै गेल अपना भाई मोतीराम ओ भगिना कारी कन्तु ; सात सौ हाथी मकुना लै आवि कै सिरकी घेरल । ता मै नटिनिआ पलंग ओकाय देलि, ताहि पर चुहड़ माल कै तेल फुलेल दै सुनाय देलि । ता मै फरीक भेल, जुमल सलहेस सभ लसकर लै, घेरि लेल सिरकी बीच मै चुहड़ माल सूतल । देबो असावरी देलि जगाय जे त्रिआ कारन सुदै तोर जुमल सलहेस । एतवा कहैत उठल चिहाय, दोहरि काक लगाय मै गेल ठाढ़, कुरी लेल हथवा, एक बेरि करपल चुहड़ माल, उपर उड़ि गेल सै पचास हाथ, खसल हाथिक हलकाक बाहर, लड़ै लागल सलहेस से । चुहड़ माल जहिना पैसे बकरी मै ऊड़ार, तहीना करपल फिरे चुहड़ माल, जँभर करपै तेहर हाथी कटिते जाय, सात सै मकुना कै एक दम सै काटि देल, तीनि

राति दीन परल लड़ाई; तखन तीनू वापुत के खेहारने फिरे परतीक खेत में। उठलि नटिन, पकड़लि चुहड़ मालक वॉहिँ, हम जातिक कसबीन, हमरा लग कतेक मोसाफिर अवैत अकि, तकरा सभ सौँ लड़ने हमर रोज हरज होइत अकि, खीस तेजि दह, चलह सिरकी में मन पुराय देव। चुहड़ माल सिरकी में आवि कै पलंग पर रहल सूति। नीन्द अहिद्रा राखि देलि, चाल कैलि राजा सलहेस कैँ ओ मोती राम कैँ, आवि कैँ अप्पन सुदै वान्ठू ॥

२१। एतवा सुनि कै पलंग लगाय साते दीन में चोर माल वान्हि कै चलल नट नटिनिआ, जुमल गंगा घाट पर चोर माल लैकै, गंगा में सातो सै हाथो जिआ लेलक जादू सौँ, नटिनिआ गंगा भैगेल पार, रातुक चलबे दीन में पऊचल राजाक कचहरी जाय, चोर माल देल समुझाय। चोर देखि कै राजा भीमसैन के धैरज नहिँ रहल। तखन चुहड़ माल कै देखक खोलि, सभटा जवाब कहि देल जे हम निचै चोरो कैल सलहेसक नाम जानिकै ऊनका पहरा में। ई सुनि राजा भीमसैन खुशी भेल, पाँचो टूक कपड़ा, पाँचो हथियार, अपना चढ़ेक घोड़ी देल; बकसीस दै बिदा कैल। तखन दौना मालिनि लै राजा सलहेस राजा भीमसैनक फुलवाड़ी करै जन्म भरि रखवारी। इति ॥

### TRANSLATION OF THE SONG OF KING SALHES.

1. Morning came, and, Lo, Dauná Málin stands in the doorway, and with clasped hands prays reverently unto the gods and saints: "Hear me, Ye fifty-six *krors* of gods of heaven, and Thou, O Indra, who hast given me birth, and who in my birth-chamber on the sixth night thereafter didst write (in the book of fate) that I should wed one like unto Salhes. For him have I kept my bosom covered with my body-cloth, nor have I ever cast eyes upon another man, nor from my birth have I adorned me with vermillion. For such a spouse, have I built a bridal chamber of fresh bamboos. I have made and adorned a scarlet bed, and on it spread a well swept mattress for him. With a split reed have I applied silver spots to my brow, for the sake of my spouse."

REFRAIN—"O *fair one*, will he come?"

2. Lo and behold, morning came, and as the cuckoo sings, she stands in the doorway, and reverently with clasped hands prays unto the fifty-six *krors* of gods: "Hear, O Ye companions of Indra in heaven, and Thou who didst give me birth, and who, in the birth-chamber on the sixth night thereafter, didst write (in the book of fate) that I should wed one such as Salhes. From my girlhood have I kept my bosom covered with my body-cloth, nor have I ever cast eyes on another man, nor from my birth have

I adorned the parting of my hair with vermillion. For him have I built a bridal chamber of fresh bamboos, and on a crimson bed have I spread a mattress of varied colours. And with a split reed have I applied silver spots to my brow."

REFRAIN—"O fair one, he will come."

3. "From childhood was I brought up, and all these riches did I collect in mine house, yet still my spouse Salhes came not. For him did I plant a garden, and set therein flowers of varied hue; the *Belí*, *Chamelí*, *Bulkunj*, *Newár*, *Tekhári*, did I set in the garden for Salhes. I prepared rolls of *sā'chi* betel, and *mediní* and *gā'já*, but still Salhes came not to Morang. Without a spouse how can I pass my days? Weeping and mourning for him will I leave the kingdom of Morang. I will go to the heart of the land and seek my husband; when I meet my lord Salhes, with him will I enjoy the kingdom. If I meet him not, broken-hearted will I turn, and in sorrow and affliction will I drown myself, nor ever will I return to Morang. From my birth have I been melting gold for ornaments, yet never have I worn them; to-day would I wear them, and look upon myself in a mirror, that I may behold of what sort is my beauty."

4. The Málin adorned herself in her jewels and sat down, and beheld her beauty in the mirror. "My face is very lovely, but the parting of my hair longeth for one grain of vermillion." So she left the house in anger, and tied up all her jewels in the edge of her garment, and departed. "I will leave the city of Guzrát, and will enter the heart of the land and seek Salhes, where I may find him. When I meet My Lord, with him will I come back to the kingdom of Morang. If I meet him not, broken-hearted will I return. And in sorrow and affliction will I drown myself and die."

5. As dawn became morning, weeping she leaves her home, and gazes in every direction: she stands on the road and laments,

"I meet no traveller on the way,

"Nor do I meet my comrade,

"By whom shall I send my news?"

Broken-hearted went Málin; weeping did she go in search of her spouse. Step by step she went. She went a league, and reached her garden; when she beheld the flowers she fell upon the earth, and fainted, and then rolling on the ground she began to weep. When they heard her sobs, her companions, friends, and sisters came, even at dawn, to her garden. And one said to another, "Go, and ask our friend 'What sorrow is thine; that thou weepest in the garden'. Hath she been abused by her father and mother, or have the neighbours blamed her; that she hath come in sorrow to the garden?"

6. Then Champá asks her "Why didst thou leave thine house?" and Dauná Málin replies, "For one Salhes did I leave mine house. I left mine house for my spouse Salhes." "Let us five friends (including Dauná) go to the banks of the Kamlá, where thy spouse Salhes will come to water his elephant. If we find thy lord Salhes there, we will tempt him and take him by magic. We will bring him to thy garden and will build a bridal bower and marry him to thee. Only thou of us wilt behold his face, we will scatter *tíl* and *kuś\** upon him, and give him to thee." Then the five sisters went to bathe in the Kamlá, and arrived at the river bank just at midday. They stood and gazed upon the road to see whence Salhes would come. Then they took off their apparel, and laid them there, and floated an offering of sweet oil upon the Kamlá.

7. They float the offering on the Kamlá, and reverently with joined hands they pray, saying, "O Kamlá, cause Salhes to come quickly that we may behold him." Having said this, the five sisters dived into the waters of the Kamlá. Then the seats of the fifty-six *krors* of Indra and the godshook, and they went and rushed into the Kachaharí, in which Salhes was sitting, and charmed him. They told Salhes the whole story, how "For thee five sisters for twelve years have kept their bosoms covered. They have prayed unto us 'Tell him to come to the bank of the Kamlá that we may see our Lord.' " The news reached Salhes, and he replied, "I will not go, I will send my parrot, and he will bring me a *bedulí*,† that I may shew to my friend as a token of my love." And so this news was told Salhes, and immediately he ordered his man Jhinmá to bring his parrot from his palace. His man Jhinmá has gone; the cage is hanging within seven palaces (one surrounding the other). He took the cage, and brought it, and laid it before his master in the midst of the Kachaharí. He took the parrot out of the cage, and let it fly. The parrot abandoned the surface of the earth and the sky above, and taking the middle regions it flew in circles, and departed for the bank of Kamlá. The five sisters sported madly in the Kamlá, and above them the parrot flew in circles. Now it gazed around on all sides, and now with half closed eye at the beauty of the damsels, and again it would cast a glance upon the *bedulí*. Of a sudden it swooped down, and fled off with a *bedulí*. It took it from the forehead of Dauná Málin. The parrot took the road to Pakariá, through the *Sál* forest; and there in the kingdom of Pakariá, it laid the *bedulí* between the two friends in the midst of the Kachaharí. When he saw the *bedulí* he was mightily pleased in heart. "If the *bedulí* is so fair, how fair must be the woman who owns it."

\* This is the procedure adopted in making an irrevocable gift.

† A spot of silver leaf worn by women on the forehead.

8. Saith Salhes, "Hear, O parrot, whose *bedulí* thou hast taken, if she pursue thee (and find it here) our fair fame will be destroyed: Let not that be so: Haste thee, and take it to the *Síl* forest." The parrot went to the *Síl* forest, and sat upon an *ásoh* tree. The sisters gazed and gazed till their hearts broke: four of them turned, and went heart-broken to their homes, but Dauná Málin lay there despairing.\* When dawn appeared, the parrot flew and came to her, and gave her the *bedulí*. "Take it, O Málin; go thou to Morang, and sit in thy garden, and I will send to thee Salhes."

9. Dauná Málin returned to her garden, and at dawn Salhes arrived. He travelled the long night through to the garden in the kingdom of Morang. As morning arose Salhes arrived in the garden.

10. Morning came, and the cuckoo sang. Up rose Málin, and taking a flower basket, she stood in the garden. She plucked the flowers, and tied a necklace for Salhes. At that moment there came a thief from a strange country. His name was Chuhar Mál, and his home was in the fort of Mokámá. At midday he roamed from house to house. He wandered through Pakariá, noting houses, but in Pakariá he could not find a house worthy of him. He searched and searched, and found the palace of king Bhím Sain. Chuhar Mál noted the palace and went away, and rested in the *jungal* two or three *kos* off. He commenced to meditate on Asávarí, his family goddess: "I have worshipped thee in the fort of Mokámá from my birth up. Throughout my whole life I have never committed a theft, but I heard that the young Salhes hath been born in Pakariá. He is a great man, and hath undertaken the guardianship as *chaukidár* of fourteen *kos* in Pakariá. Such fear is there of his prowess that no one's foot is firm to commit a theft in his beat."

11. It was hearing this report that Chuhar Mál had come to attack Salhes. He tied his pig-tail into a tight knot, and his body-cloth tightly round his waist.† On every limb he tied tens of thousands of knives, and by his side a shield. First he took a knife in his hand, and sat upon the earth. Then he took his position, and lying upon his belly on the ground, began to dig a mine (*sendh*). He kept under ground for a distance of two or three *kos*, and as he dug he arrived within the kingdom of Pakariá. As morning dawned he began to dig into the king's stronghold, and as he dug he broke in at the quiet room in which Queen Hansabati was sleeping on a golden bed. It was there that Chuhar Mál the thief entered. Close to her head he broke into the room, and Chuhar Mál rested against the bed. Trust not the caste of Dusádhs! He raised his head and

\* A person is said कुसोथरि देव, *Kusothari dev*, when as a last resource he makes a bed of *kus* grass by the side of some sacred spot, and vows not to leave it, till his boon is granted by the gods.

† Two precautions which thieves adopt to prevent their being caught.

looked about the house for property, but could find none. He only saw Hansábatí sleeping on the golden bed, and tens of thousands of jewels on her limbs. Chuhar Mál looked at them, and considered what thing he should take. "I will take two things, the golden bed, and the necklace on the neck of the queen." As he said this morning came, and therefore he cut the necklace from the neck of the queen, and, lifting her up, laid her on king Bhím Sain's (empty) bed, and took the golden bed upon his head.

12. As morning broke he made off through the mine for four *kos*, and then emerged from it in the midst of the forest. Immediately he dressed himself as a traveller, and forcibly went off with his booty to Mokámá fort. As he came to the meeting of the rivers on the Ganges bank, a watch of the day had passed. Then he addressed the Ganges thus, "Hear, O Gangá, I have committed theft, and come to thee, and it is from the kingdom of the hills, and from the fort of king Bhím Sain, and from the beat of Salhes, that I bring the booty. If ever Salhes come in search of me, let him not pass over thee. If ever thou bearest him across, at that hour will I be enraged, and by the power gained by my virtues, will I bind thy streams with a dam." He spake so far and crossed the river into the land of Magadh, and from the land of Magadh, went to Mokámá fort, and buried his booty within the inmost of seven houses. All this time the sleep of the queen in her palace was not broken, nor did any one wake. In the palace the first to wake was the damsel Salkhí.

13. She bore a broom and swept the court-yard, and then stood in the verandah of the palace. Then she began to think to herself about the queen, "How can a woman stay so long in bed when her husband is not with her." So she dropped her broom, and ran into the inner chamber, and opening the door awakened queen Hansábatí. "Rise, Lady, Rise, thou sleepest soundly; some thief hath come and dug a mine into the house." As she spoke, Queen Hansábatí arose, and seeing the mine, cried out aloud. By that time all the servants had run up, and surrounded the house on all sides, searching for traces of the thief, but nowhere could they find them. Then Queen Hansábatí began to weep, and weeping to call on the name of the king. At length, weeping and weeping, she tore her upper garment for paper, and rubbed off the collyrium of her eyes for ink. She pared the little finger of her left hand for a pen, and began to write a letter. "I would tell king Bhím Sain about a theft. A theft has taken place in the fort. From his birth Salhes hath been its Chaukidár, tell him to produce the thief and his booty. Till then let him not be set at liberty." Such a letter did she write, and told the damsel to call a man-servant, and sent the letter by him to king Bhím Sain.

14. About midday the letter reached the king. He saw the letter, and flew into a rage. At once he told all his Banaudhiá peons to arrest

Salhes, and bring him before him. Away ran all the Banaudhiás, but Salhes hid himself, and nowhere could they find a trace of him. Then they searched throughout Pakariá, and through the swamps and marshes. They searched through the mountains of Tarenganá, but nowhere did they find a trace of Salhes. Broken-hearted they sat in a fallow field, and began to hang their heads in shame. Just then an old woman traveller passed along the road, and began to ask them why so many Banaudhiás were hanging down their heads. They replied that they were hanging down their heads through shame at the name of one Salhes, and asked her to give them a trace as to his whereabouts. The old woman said, "I saw Salhes somewhere. He was drinking spirits at the still of a spirit-seller, and rolling *gā'já* in his hands. He had a dark blue turban on his head, and a brown stick in his hand, and had besmeared his body with damp earth, (like a gymnast)." Immediately all the Banaudhiás ran to catch Salhes, and surrounded the distiller's still. Then they went up to him, and arrested him, and tied his arms behind his back. Then Salhes began to ask the Banaudhiás, "Tell me what fault have I committed that ye have bound me." The Banaudhiás replied "Come to the Kachaharí, king Bhím Sain will tell you the reason why. We do not know." Before and behind went the Banaudhiás, in their midst went Salhes, till they got to the Kachaharí, where the former presented Salhes in the Kachaharí and with clasped hands all the Banaudhiás exclaimed, and (asked the king) to take charge of the prisoner.

15. Then with hands clasped Salhes stood before the king, and said, "From birth have I been thy slave, and never even have I been branded by a flower. To-day what has happened that I am bound in chains?" Then king Bhím Sain said "In thy presence a theft has taken place in my palace; arrest the thief with his booty, then thou wilt be released. Till then thou wilt not be set free." Then said Salhes "I am responsible for the guardianship of fourteen *kos* of Pakariá, but I have found no trace of the thief. Bring paper and I will write a bond for the value of the stolen property, and through all my future lives will I pay it off. I cannot (find) the thief and his booty." Then king Bhím Sain was enraged in heart, and ordered his Banaudhiás thus, "Take Salhes away from my presence, and tie his hands behind his back. Lay nine maunds of the trunk of a tree on the top of him. Skin his back with a split length of green bamboo. A Dusádh by caste will never confess." Then into affliction fell Salhes, and he began to cry, "Now my life will not escape. I must die in the end. Fate cannot be wiped away. I have not seen my own brother Motírám, nor have I seen my wedded wife. I have not even seen my old mother." He began to think upon Asávarí, the goddess of his

family, saying "Go, and tell my wife, the faithful Dauná, with whom I have eloped, where she is sleeping on her bed in the garden. Tell her to come to the Kachaharí to see me."

16. When Dauná Málin heard the news she arose and gazed round in horror. She stood in the way, and smoothed a cubit and a quarter of the ground with cowdung, and, having called upon all the gods and saints, asked for a sign from the sun.\* "O sun, tell me a true true sign, (that I may know) in what kingdom the thief dwelleth. Whose son is he, and whose nephew, what is his name? Tell me all this." (The sun told her) and when she heard the sign she arose and went into the midst of the garden. She adorned herself in all the sixteen graces, and made a magic flower basket. She began to pluck flowers, and plucked them of varied hues. She plucked fresh cloves and cardamoms. She then went to look for her lord, and entered into the midst of the Kachaharí. With clasped hands, she said humbly to king Bhím Sain, "Very tender is my lord Salhes. He cannot bear a beating, unloose his bonds for a time, and I will bring the thief and his booty from wherever he may be." Then in a rage the Prime Minister said "Whence can a woman bring a thief and his booty? Until thou bringest them, I will not release him." Then said king Bhím Sain, "I will have him released, but write a bond in my favour. 'I will bring the thief and his booty on the eighth day from this. If I do not bring him within that time, then, O king, I will marry thee.' Write a bond to that effect." And so he made her do. Then Dauná Málin said "Within seven days will I bring the thief and booty." And so each party ratified the bond.

17. Then up rose Málin, and unloosed her lord's bonds with her own hands, and they went away one behind the other. Then Salhes asked Málin how she had got his bonds unloosed; and she said, "I gave my chastity in bond that Salhes would bring the thief within eight days. Thus I got thee unloosed." Then Salhes asked her who the thief was, and she told him it was Chuhar Mál, who lived in Mokámá, the nephew of Jagat, who had committed the theft. "Act like a man, Salhes, that thou mayest arrest the thief with his booty. He can be caught by no ordinary means; I tell thee an artifice. Go thou to the quarter of the *naṭs*, and borrow all their goods and chattels, a drum, a club, a hoe, a *jhílam*, a bed, a chair, a tent, and buffaloes." Salhes then went and borrowed all those things, and made them over to Málin. Then said Málin "All these further stratagems I tell thee. Shave off the pig tail from thy head, and let thy hair be short. Wear a tight silk waist cloth; put on thy head a

\* Lit. Head of the sun.

fine coloured cap; smear thy body with moist earth, and exercise thyself\* three or four times, that thou mayest appear a true *naṭ*."

18. Then Dauná Málin apparelled herself in garments of the south, arranged her hair flat over each temple, applied collyrium to her eyelids, and between each of her teeth she inserted black dye. She put on a tight fitting boddice, and an armlet on her arm, around her feet anklets, and on her forehead silver spots like the moon surrounded by stars; and thus she made herself appear a real dancer.† The two then began to sing the song of Alhá and Rudal (after the manner of *naṭe*). Hearing the cry of Alhá all the people of the Morang came, and surrounded them, and began to see the show: and behold, those whom they knew were unrecognized by them. Then the two lowered their tent, and went to catch the thief, and arrived at the Ganges bank. In the meantime the Ganges heard of the advent of Salhes, and all along its banks it sunk the boats, and taking its proper form of a Brahmaní woman mounted its highest bank. They reached the bank of the river, and asked her to show them where they could find a boat, that they might cross the river. Then the Ganges said "All the boats have been borne away by the stream, return ye, then, to your own house." "We will not return, but will cross the river as if it was dry land." She took off her necklace, and laid it upon the water, and the *naṭ* and the *naṭin* mounted on it; away floated the necklace, and upon it the *naṭ* and *naṭin* crossed the river into Magadh. From Magadh they hastened to Munger, and travelling the whole night arrived at Balawe, and selecting a grove in the village of Mokámá they fixed upon it for their lodging, and hung up all their property, and pitched their tent.

19. Then Salhes rested himself and sate himself down, and the *naṭin* putting a bundle of beads on her head went to sell them in the bazar. "Buy, O mistress, buy my beads," cried she. Then selling and selling beads she arrived at Chuhar's outer gate. He was sleeping the sleep of seven sleepers within his seven houses, and Málin herself stood at the door, and by her magic awoke him. He woke with a start, and gazed around in wonder, and opening the doors of the seven houses, he came outside asking the Málin why she had come to his house. "I am by caste a *naṭin*, I have come to thy house for two or three pice." Then said Chuhar Mál "In my house there is no mother, nor sister, nor wife. How therefore canst thou expect any present from me?" The *naṭin* replied, "Last night I saw in a dream in my tent that in thy house there is a necklace. Give me that as a present, and I will fulfil all thy heart's desires." Now when he saw her beauty he went and brought the necklace, saying, "I stole this

\* See दंड in Vocabulary.

† Not a strictly accurate rendering of the word in the original; see Vocabulary.

from Fort Keolá, from the palace of king Bhím Sain, and from the beat of Salhes. This necklace I give thee for a gift." She replied "Come to my tent, and upon that golden bed of thine will I fulfil thy heart's desires." Front with the golden bed upon his head went Chuhar, and behind him the *naṭin*, to her tent.

20. In the meantime Salhes had left, and went to call his brother Moti Rám and his nephew Kári Kant, and taking with him seven hundred male elephants with small tusks, surrounded the tent with them. While he was doing this the *naṭin* spread the bed, and making Chuhar Mál to lie upon it, applied sweet-oil to his body. By this time morning dawned, and Salhes arrived with all his army, and surrounded the tent, in which Chuhar Mál was sleeping. His goddess Asávarí awoke him saying "For the sake of a woman, thine enemy Salhes hath come." On this he arose and looked around, and, tying his sleeping cloth around his waist, stood up. In his hand he took a knife. He gave one jump, and flew into the air to a height of fifty or a hundred cubits. He fell outside the circle of elephants, and began to fight with Salhes. He leaped even as a wolf doth into a flock of goats. Wherever he jumped there he slashed an elephant. He cut down at once the seven hundred male elephants with small tusks. For three days and nights the fight lasted, and then he pursued the three brethren in a fallow field. Up rose the Málin, and caught the arm of Chuhar Mál. "I am by profession a dancer, and many are the travellers who come to me. If thou fight with them, my earnings will all diminish. Cease thine anger; come to the tent, and I will fulfil thy heart's desires." Chuhar Mál then returned to the tent and lay upon the bed and slept. She put him under the influence of Ahidrá the goddess of sleep, and called to king Salhes, and Motirám, "Come and bind your foe."

21. When they heard this they came and tied the thief and his booty to the bed, and within the seven days, the *naṭ* and the *naṭin* hastened to the bank of the Ganges with him. In the Ganges the seven hundred elephants returned to life, and by magic the *naṭin* (and her husband) crossed the river, and travelling by night, arrived in the day time in Rájá Bhím Sain's Kachaharí and made over to him the thief with his booty. When he saw the thief, the king could not restrain his surprise. Then they unloosed Chuhar Mál, and he told the whole story; how he had indeed committed the theft, hearing of Salhes's reputation, and from Salhes's beat. When king Bhím Sain heard this, he was pleased in heart, and gave Salhes a complete suit\* of clothes, five weapons, and his own special mare; after giving him these presents he allowed him to depart. Thereafter, with

\* पगड़ी a turban, चदर a sheet, धोती a *dhotí*, मिरज a body-cloth, and तौनी a handkerchief.

Dauná Malin, king Salhes remained in the garden of king Bhím Sain, and guarded it for the rest of his life.

This concludes the prose part of the reading book.

The first poetical piece given is four songs of the *Marsíú*, celebrating the death of the brothers Hassan and Husain, and sung by Muhammadan boys at the Muharram. They are good examples of the Musalmán dialect of the country, which differs little from that of the Hindus. They are written exactly as dictated by a choir of little boys whom I picked up two years ago in an outlying village. It is noteworthy that they also sung songs in Urdú, which they knew by rote, but could not understand. The boys were quite uneducated: they did not know how to read or write, and had never left their native village.

## ॥ अथ गीत मरसीआ ॥

### ॥ पहिल ॥

बीबीक अंगना चंदन घन गच्छिआ रे ह्याय ह्याय ॥ ओहि उपर कागा मड़-  
ड़ाइ कै रे ह्याय ह्याय ॥ १-॥ नहाय सेनाय बीबी बैठलि अंगन माँ रे ह्याय  
ह्याय ॥ दसो अगुरीआ केशवा भारै रे ह्याय ह्याय ॥ २-॥ देबउ रे कगवा  
कान दुनु सेनमाँ रे ह्याय ह्याय ॥ कऊ काग रनक खबरीआ रे ह्याय ह्याय ॥  
-३-॥ कि कहब आहै अमाँ रनक खबरीआ रे ह्याय ह्याय ॥ खुजल तस-  
अरिआ हँशा लड़ै रे ह्याय ह्याय ॥ ४-॥ जाही वन आहै अमाँ सिकिओ ने  
डोलै रे ह्याय ह्याय ॥ ताहि वन हँशा कै लड़ै रे ह्याय ह्याय ॥ ५-॥—॥

### ॥ दोसर ॥

एहि दसो दिन सैअद बसवा कटोलकै रे ह्याय ह्याय ॥ सेहो बसवा भेलै बिस-  
रनमा रे ह्याय ह्याय ॥ १-॥ एहि दसो दिन सैअद लकड़ी चिरोलकै रे ह्याय  
ह्याय ॥ सेहो लकड़ी भेलै बिसरनमा रे ह्याय ह्याय ॥ -॥ २-॥ एहि दसो दिन  
सैअद लकड़ी बन्धोलकै रे ह्याय ह्याय ॥ सेहो लकड़ी भेलै बिसरनमा रे ह्याय  
ह्याय ॥ ३-॥ एहि दसो दिन सैअद कगता सटोलकै रे ह्याय ह्याय ॥  
सेहो कगता भेलै बिसरनमा रे ह्याय ह्याय ॥ -॥ ४-॥ एहि दसो दिन सैअद  
सेहला बेसाहलकै रे ह्याय ह्याय ॥ सेहो सेहला भेलै बिसरनमा रे ह्याय  
ह्याय ॥ ५-॥ एहि दसो दिन सैअद पगड़ी बन्धोलकै रे ह्याय ह्याय ॥  
सेहो पगड़ी भेलै बिसरनमा रे ह्याय ह्याय ॥ ६-॥

## ॥ तेसर ॥

वन में रोये कोइल जंगल में रोये फातमा ॥ घर में रोये दुलहिनि अभागलि  
हे हाय हाय ॥ १-॥ एक रोये अमा दोसर रोवे चन्ना रे हाय हाय ॥  
तेसर रोवे दूध काड़ि बलकवा रे हाय हाय ॥ २-॥ —॥ —॥ —॥ —॥

## ॥ चौठ ॥

दौड़ल आवे सहेलिआँ लेलेँ आवे बीबी हय रो । कमर बाँधे कुरियँ कटारेँ  
हे हाय हाय ॥ १ ॥ मोमिनाक डरेँ सैअद कुइआँ में नुकाएल रे हाय हाय ॥  
मकरा जाल लगावे रे हाय हाय ॥ गिरगोट चुगली कैलकै रे हाय हाय ॥ २ ॥

TRANSLATION OF THE MARSÍ'A, OR THE FLEGY OF  
HASSAN AND HUSAIN. A SPECIMEN OF THE  
MUHAMMADAN DIALECT.

## (1)

1. Woe, woe, in the court of the lady there is a clump of sandal trees, over this a black crow hovered.

2. Woe, woe, the lady bathed and sat in her court, and combed her hair with her ten fingers.

3. Woe, woe, "I will give thee, O crow, gold for thy two ears; Tell me, O crow, the news of the battle."

4. Woe, woe, O mother, what news can I give of the battle? (Thy beloved's) soul is fighting with a drawn sword.

5. "In the dense forest, where the reeds are motionless, his soul is fighting."

## (2)

*The neglected táziá.*

1. In these ten days the *Sayyad* has cut bamboos and forgotten them. In these ten days he has split wood, and forgotten it: He has tied it up, and has forgotten it. He has covered it with paper, and the paper has been forgotten by him. He has purchased a Muharram turban, and has forgotten it; He has prepared his turban, and forgotten it.

## (3)

1. In the wood weepeth the cuckoo, in the forest weepeth Fátimá.\*  
In the house weepeth the unfortunate bride.

\* Mother of Hassan and Husain.

2. In one place weepeth the mother, in another weepeth Channá.\*  
In a third the child hath left the breast and weepeth too.

(4)

1. The lady came running accompanied by her friends. He fastened knives and dagger to his waist.

2. Through the fear of the infidel, the *Sayyad* hid himself in a well.

3. The lizard has spoken malicious words, and (at his instigation) the spider has spun his net.

The next songs are purely women's songs. In the month of Bhádo (August and September), that is, in the height of the rains, when snakes abound, the poor women of the village go about begging at the houses of their richer neighbours, and singing these songs. They are all in honour of the Snake god, and contain some peculiar ideas. The language is most colloquial, and full of diminutive terms of endearment. As printed, they are exact copies of what the women sung.

## ॥ अथ गीत नाग ॥

अथल पथलकेर जंतवा हे जंतवा बेल बबुरकेर हथरा हे हथरा । पिसर बैठलि ब्राह्मन बेठिआ नाग कोइल फुफकार हे बाबू नाग दुलरआ । जौँ हम जनितऊँ नाग पिसल जैताह अचरहिँ भारि भुरि दितऊँ हे बाबू नाग दुलरआ । जे मोर नाग केँ गज्जम भिख देतीहि लाल लाल बेठवा खेलौती हे मोर नाग दुलरआ । जे मोर नाग केँ भिखिआ क्यौती साओन भदौआ पकतौती हे मोर नाग दुलरआ । जे मोर नाग केँ मडुआ भिख देतीह कारी कारी बेठवा खेलौती हे मोर नाग दुलरआ ॥ १ ॥

अपने जे चललाह नाग गंगा असननमा नागिनि रोदना पसारलन्हि हे मोर नाग दुलरआ । अपने जे खाथि नाग पानकेर हे बिरवा नागिनि सिठिआ बटोरथि हे मोर नाग दुलरआ । अपने सुतथि नाग लाली रे पलंगिआ नागिनि लोटे गोड़थरिआ हे मोर नाग दुलरआ । अपने जे बैसला नाग नौगक गक्किआ नागिनि नौग बटोरथि हे मोर नाग दुलरआ ॥ २ ॥

चलइति चलइति पैआँ पिरा गेल भिखिओ न देख गरबैतिनि हे मोर नाग दुलरआ । कहां गेल किय भेल गामक पटवरिआ भिखिओ न देख गरबैतिनि हे बाबू नाग दुलरआ । कहां गेल किय भेल गामक गोड़ैतवा भाप दय भिखिआ

\* Sister of Fátimá.

दिआवह हे मोर नाग दुलरुआ । सगरे समैआ नाग बैसि जे रहलाह भादव  
रटना रटौलन्हि हे बावू नाग दुलरुआ ॥ ३ ॥

अपने जे बैसलाह नाग पोखरीक भिड़वा हमरा सौँ भिखिआ मंगौलन्हि हे  
बावू नाग दुलरुआ । अपने जे खाय नाग पाकल पान विरवा नागिनि विरिआ  
लगावे हे बावू नाग दुलरुआ । जब हम जनितऊँ जामुन फिरिआदि करताह  
आम छोड़ि जामुन खेतऊँ हे बावू नाग दुलरुआ । जब हम जनितऊँ बड़हर  
फिरिआदि करताह कटहर लुटाय बड़हर खेतऊँ हे बावू नाग दुलरुआ । अपने  
जे नाग बैसलाह नाग चन्दनक गच्छिआ हमरा रटना रटौलन्हि हे बावू  
नाग दुलरुआ ॥

### TRANSLATION OF THE NÁG SONGS.

*Sung in the rains by low caste women as they go about begging, to  
propitiate snakes.*

#### (1)

The mill, the mill was of stone, and the handle, the handle of  
*Bel* and *Babul* wood. The Bráhmaṇ's daughter sat down to grind, and  
the serpent hissed, (O Serpent, sweet Sir). If I had known that a snake  
would be ground up, I would have swept the mill-stone with my body-  
cloth, (O Serpent, sweet Sir). She who gives alms of wheat for the sake  
of the serpent, will play with a lovely, lovely son, (O my sweet Serpent).  
She who hides alms from the serpent, will lament throughout the months  
of *Srában* and *Bhádo*, (O my sweet Serpent). She who gives alms of *Maruá*  
(a cheap grain) for the sake of the serpent, will play with an ugly, ugly  
son, (O my sweet Serpent).

#### (2)

1. The serpent went off to bathe in the Ganges, and his wife com-  
menced to weep, (My sweet snake).
2. His wife collects the refuse of the rolls of betel, which the serpent  
eats, (My sweet snake).
3. The serpent sleeps on a lovely bed, and his wife lies on the ground  
near his feet, (My sweet snake).
4. His wife collected the cloves from the clove tree on which the  
serpent sat, (My sweet snake).

#### (3)

I go, and go, and my feet are weary, and the proud lady gives me  
no alms. Where is the village *Paṭwári* and what has become of him?

The proud lady gives me no alms. Where is the village *Gorait*? Make the lady give me alms at once. The serpent has sat at rest throughout the whole year, and in Bhádo he has made us wander about for alms.

(4)

The serpent sat on the mound of a tank, and made us ask for alms. The serpent eats rolls of ripe *pán*, and his wife prepares them. If I had known that the *Jámun* fruit would complain (to you, O serpent, of being neglected by us), I would have given up mangos, and would have eaten *jámun*. If I had known that the *barhar* fruit would complain, I would have scattered my jack fruits away (in present), and would have eaten the *barhar*. The serpent has sat upon a sandal wood tree, and has made us wander about for alms.

Next follows the Song of the Famine by Phatúrí or Fatúrí Lál, a living poet. It is a description of the Famine of the Faslí year 1281 (1873-74), and was written by a man of the people. It is worth noting this fact, for it praises both the English and the Mahárájá of Darbhanga in no measured terms, and speaks of native speculation in tones of grim and unsparing satire. I can certainly say that the Mahárájá of Darbhanga had never seen it, and that certainly no Government official had ever heard of it, till I brought it to notice. Hence, it cannot have been written in a tone of false flattery, but must be a really and truly sincere production; that it chimes with the feelings of the people is shown by its immense popularity with the lower orders, and I may take it as proving that a lively gratitude is felt in the hearts of the natives of Tirhut for the efforts of Government and of the Darbhanga Ráj in the disastrous year 1874.

As already mentioned the language is not pure Maithilí, being mixed with several Braj forms.

### कवित्त अकाली.—॥

साल एकासिक वरनन सुनो.—। चौदिस परल अकाल.—॥  
 भेल वरिसात खिन्न रहि सालक.—। कहाँ लगि वरनौँ हाल.—॥ १  
 रोहिनि आदि थीक वरिसातक.—। जेहिँ रेलाह तेहिँ गेला.—॥  
 बिगिसिरा मन पुरल मनोरथ.—। दै भीसा किहु गेला.—॥ २  
 आरदरा आडम्बर भारी.—। गरजत हैँ चऊ ओर.—॥  
 पुख रुख राखल घरती केर.—। भेल वरखा केर ओर.—॥ ३

पुनरबसू थिक बड़ा पुनीता.—। ओहो बड़ा कसरेस — —॥  
 बिआ बिड़ारक जेकिउ उपटल.—। धनि बरिसल असरेस.—॥ ४  
 मघा भेल मगाहिआ कल्लर.—। जगभरि के नहिँ जान.—॥  
 पुरबा पूर पक्क नहिँ राखल.—। ककरा करब बखान.—॥ ५  
 उत्तरा आय जाय घर बैसल.—। सपतऊँ लै नहिँ वून.—॥  
 हथिआ सुँड़ सुँड़ दै मूनल.—। तनिकऊँ लागल घून.—॥ ६  
 चितरा चित मित नहिँ राखल.—। ओहो भेल डाकू घाती.—॥  
 नाक रंगौलन्हि सभै नकत्तर.—। दोम नुकौलन्हि खाती.—॥ ७  
 जातिष पढ़ि पढ़ि जे जन येलाह.—। साधि साधि भंगोल.—॥  
 रेखागणित बीज सौँ ओआकिफ.—। तनि कऊँ कची बोल.—॥ ८  
 श्रीराम कृपागति ओहो न जानथि.—। जाहि कृपा सभकाज.—॥  
 पानिक पन्न कबऊँ जौँ पुक्किएन्हि.—। सेहो कहैत होइन्हि लाज.—॥ ९  
 जेहिखन नदी नाल नहिँ भरले.—। तेहिखन रौदी सरती.—॥  
 बिना जलँ जग किहु नहिँ उपजल.—। दगध भेल कृथि धरती.—॥ १०  
 ते नर रौदिक आगम बृभल.—। जे कल कृषी किसान.—॥  
 दैब बेपक्क पक्क नहिँ राखल.—। जड़ि कटौलक धान.—॥ ११  
 कोदो मडुआ एको न उपजल.—। नहिँ उपजल किहु साम.—॥  
 गम्भड़ी गदरी खेतहिँ सुखाएल.—। भेल बिधाता वाम.—॥ १२  
 मर्त्त भुवन में के कर रक्का.—। कहुँ जाय कँ भागि.—॥  
 सुखल पताल हाल नहिँ ओतऊँ.—। सर्गऊँ लागल आगि.—॥ १३  
 धक जीवन ओहि नृपति इन्द्र कँ.—। जे रोकल गहि पानि.—॥  
 जीवा जंतु बिकल पुहमी मँ.—। ता कँ हो नहिँ आनि.—॥ १४  
 रबी राये एको नहिँ उपजल.—। नँ खेढ़ी औ चीन.—॥  
 घर घर सोच करै नर नारी.—। दूर दिन भेल अब दीन.—॥ १५  
 धनिक लोक सभ मनहिँ मगन कृथि.—। राखथि बज्जतो ढेरि.—॥  
 हसोथि सपैआ घरकै राखथि.—। मँहूगी भेल अब सेर.—॥ १६  
 केओ कुरथी खेत मासु बेसाहल.—। जाहि कौड़ि कल अपना.—॥  
 कतेक जना हरिबासर ठानल.—। भात बज्जत कै सपना.—॥ १७  
 कतेक जना मिलि जनेर बेसाहल.—। निरधन बैसल तकइ.—॥  
 भेल धनन्तरि दूइ फूसिल जग.—। राहड़ि आओर मकइ.—॥ १८  
 काल परल तिरज्जति में भारी.—। तँई बहि गेल हावा.—॥  
 घर घर मगन करै नर नारी.—। फाँकि मकइ कोर लावा.—॥ १९  
 मालिक और महाजन सभ कँ.—। घर घर ढेरी अन्न.—॥

लोक बुभाओन ओहो तक्कियि.—। सुँह गरीबक सन.—॥ २०  
 समै देखि बनिआँ सभ सनकल.—। डरँ लगौलक टट्टी.—॥  
 सुन्न दोकान सहर में परि गेल.—। सुन्न भेल सभ चट्टी.—॥ २१  
 सूखल गात बात भौ लटपट.—। कतेक बात अब सहना.—॥  
 नर नारी सभ सान तेआ गल.—। बिकरी भेल अब गहना.—॥ २२  
 मँगटीका खुटी औ तड़की.—। नकमुन्नी नहिँ नाक.—॥  
 कटसरि बिछिया औ भिमभिमियाँ.—। बाजुबंद औ बाक.—॥ २३  
 चन्द्रहार, हैकल, औ सिकडी.—। और घमौरिक दाना.—॥  
 सूति, नबग्रह, औ पचखँड़ी.—। लशुनी भेल निदाना.—॥ २४  
 तापर दर्बजात नहिँ बचले.—। करम भेल निखट्ट.—॥  
 तमघैल, अट्टैया, औ पिकदानी.—। नहिँ तसला औ बटू.—॥ २५  
 बाटी, बट्टा, औ पनबट्टा.—। भोजन करैक घारी.—॥  
 माधव सीहिँ सहित सोबरना.—। नहिँ बचले घर भाड़ी.—॥ २६  
 धन संपति घर किछु नहिँ बचले.—। सभटा परिगेल बंधक.—॥  
 तैओ भूख कुटल नहिँ ककरो.—। रहन पेट भेल खंधक.—॥ २७  
 दैब अस अबतरल कम्पनी.—। जा पर राम सहाय.—॥  
 मेथिलापूर बूडन जब लागय.—। से सुनि पड़चल धाय.—॥ २८  
 खरिद अनाज जहाजहिँ बोभल.—। भरती करि करि बोरा.—॥  
 सदर तिलंगा ओआ पर भरती.—। और ओलाइति गोरा.—॥ २९  
 हाजीपूर में लाख हजारन.—। कै लाखन है पटना.—॥  
 बाजितपूर सुलतानपूर गोला.—। नँ जानत हैं केतना.—॥ ३०  
 गाड़ी, बैल, ककड़, उँट बिहारे.—। उबहत है सभ दाना.—॥  
 मिसर कन्हैया केँ पोखरन में.—। पहिलुक अड़ी ठेकाना.—॥ ३१  
 श्री लक्ष्मेश्वर सिंह नृपति.—। माहाराज मिथिलेश.—॥  
 अचल राज दड़िभंगा.—। श्रीपति हरहिँ कलेश.—॥ ३२  
 गाड़ी बैल लाखन हजारन.—। ताँकेँ परे घड़ेर.—॥  
 पहिलुक गोला मधुवन, भौड़ा.—। जफरा और अड़ेर.—॥ ३३  
 बेनीपट्टी, औ पच महला.—। कुन्हरौल औ कमतौल.—॥  
 हरिहरपूर, पिड़ाख बरनौँ.—। कारज कतेकाँ बरिआल —॥ ३४  
 बारि पोखरि, बिरसायर बरनौँ.—। पण्डौल को नहिँ जान.—॥  
 नबहद, सरिसो, औ भटपरा.—। ता सौँ दक्षिन उजान.—॥ ३५  
 भंभारपूर, महरैल, कन्हौलो.—। मधेपूर है खास.—॥  
 बेनीपूर, कामान, नरैहियो.—। बरनौँ फूलपरास.—॥ ३६

भूमना है जग जानित जग में.—। महुया और बकौर.—॥  
 दुहवी औ महुनाथपर.—। और जैनगर तक है दौर.—॥ ३७  
 बलदेवपूर औ ढंगा बरनौ.—। मिरजापूर लघु हाट.—॥  
 सीवीपटी, औ कपसीआ.—। सदर गोला सौराट.—॥ ३८  
 गुरबा के परवरसी हाकिम.—। कर तिरऊत में आके.—॥  
 नहिँ तो मरते कत नर नारी.—। बाले बचे सुखाके.—॥ ३९  
 कत सुरदा गरदा भै मिलते.—॥ असंख जीव चल जाता.—॥  
 सर समधी के संभा ने लम्बन.—। नहिँ बचते जलदाता.—॥ ४०  
 सभके सभ उपके भै गेल.—। धुर पोखर औ सड़क.—॥  
 रहि गेल ब्राह्मन सेती पण्डित.—। कायथ पकिमा ठाकुर फरक.—॥ ४१  
 केओ ओरसिअर नाम लिखाओल.—। केओ मोहरिर मेट.—॥  
 धर्मकार्य में लुटयि रूपैआ.—। तँ भेल सभ केर भेंट.—॥ ४२  
 केओ जमानत देके बचलाह.—। जिनका अमला नेही.—॥  
 ककरो मारि कैत पिठि तोड़ैन्हि.—। उतरैन्हि जन्मक ठेही.—॥ ४३  
 ककरऊँ गारत गात सुखाओल.—। बज्जतो होअय चलाता.—॥  
 मातुपिता घर परिजन रोवय.—। बाबू गेलाह जहलखाना.—॥ ४४  
 ककरऊँ घर भेल खानातलासी.—। मेट मोहरिर धौक.—॥  
 केओ अदालति में डिड़िआइक्यि.—। ककरऊँ उपरैन्हि मौक.—॥ ४५  
 एतना सुनि हाकिम रिसिआओल.—। तँ लागल जन ठीका.—॥  
 नाक रंगौलन्हि सभै मोहरिर.—। लागल चूनक ठीका.—॥ ४६  
 जोग, बिकौआ, लौकिक बंशक.—। किरिआमंत सुकूल.—॥  
 गाह्नी, बाँस, बैल, औ महुसि.—। जगह कैल मकफूल.—॥ ४७  
 ताहि रूपैआ सौँ करा गजर.—। लै कोरट सौँ रीन.—॥  
 तँ कारन बज्जतो घर भागड़ा.—। भाइ भतीजा भीन.—॥ ४८  
 आर लाट वहादुर.—। औ दड़िभंगा धाम.—॥  
 बाबू औ बबुआन सहित मिलि.—। कीन्ह कुमैटी खान.—॥ ४९

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एह सभ सँग बैठि कै.—। जाय कुमैटी भेल.—॥  
 अजब कार सरकार के.—। तिरऊत पज्जचल रेल.—॥ ५३  
 बाजितपूर से सड़क निकालै.—। आये दौड़िह दौड़ी.—॥  
 हट्टेया गंडक पूल वन्हाए.—। आर चौरही चौरी.—॥ ५४  
 धर्मधीर, बलबीर, कंपनी.—। जानत है जगदीशन.—॥  
 लखमी सागर के पोखरि में.—। ताहि कीन्ह इसटीसन्.—॥ ५५

बड़ा लाट कलकत्तेवाले.— श्रीदुर्गा होय संग.—॥  
 आगरा के छोटा लाट बहादुर.—। बठे सभ एकरंग.—॥ ५६  
 जुटे कमन्नर और कलदुर.—। बोलहिं बात नेचंट.—॥  
 यह पाचो इजलास पर बैठे.—। संग जात यह जंट.—॥ ५७  
 खबरि गए अखबार मौं.—। मैथिल के यह हाल.—॥  
 सुनऊ फिरंगी अवण दैकै.—। मेटऊ दुख के जाल.—॥ ५८  
 ऊकुम दीन्ह दोउ लाट को.—। सुनऊ हमारे बैन.—॥  
 मदति करऊ रेआआनको.—। क्या बैठे हौ चैन.—॥ ५९  
 बड़ा लाट दोउ बीर उठाय.—। साहेब औ जरनैल.—॥  
 मेजर मजिस्टर और कलदुर.—। संगजात करनैल.—॥ ६०  
 देस देस सौं अन्न मगाओल.—। दीन्ह सभनि के दाम.—  
 महामंग, गऊम, औ चाउर.—। बजड़ा, और बदाम.—॥ ६१  
 डोली, पटना, औ भटसारे.—। दीली औ अजमेर.—॥  
 आगरा, और कान्पुर, छात्रा.—। जहाँ अन्न के ढेर.—॥ ६२  
 भय रमाना अन्न तिरजति में.—। लादि गाड़ी औ बैल.—॥  
 गज, तुरंग, गदहा, औ ककड़.—। संग सिपाही खेल.—॥ ६३  
 कच्ची औ पैठान, मोगल सभ.—। बाँकाबीर रजपूत.—॥  
 सोभा बरनि न जात है.—। जैसे हनुमंत दूत.—॥ ६४  
 आगे सफर ओ मैना.—। पलटन बीर जमान.—॥  
 बरकी औ तख्तारि गहै.—। कर गहै तीर कामान.—॥ ६५  
 चाँड़ि तुरंग पर करै कवाइत.—। जमादार होय संग.—॥  
 सोभा बरनि न जात है.—। देखि तखनुक रंग.—॥ ६६  
 करत काम सभ धाम में.—। ठट अट सभ लूट.—॥  
 ढाहिं भीड़ गाड़ी सहित.—। बान्धै सड़क ओ पुल.—॥ ६७  
 जिले पटन औ भटसारे.—। प्रगना महिसौर.—॥  
 तहाँ बसहिं एक सज्जन.—। तेहि जा घर लक्ष्मी दौड़.—॥ ६८  
 श्री द्वारिका प्रशदित.—। धर्मधीर बुद्धिमान.—॥  
 तहसीलदार कोरट के खासा.—। जानहिं सकल जहान.—॥ ६९  
 बाबु इसरी प्रशद दिपौटी.—। सो मधुवन में आय.—॥  
 ऊकुम दीन्ह सुपरनडेंट कैं.—। टोले टोले होय जाय.—॥ ७०  
 मन पँचा मनगर भै लिय.—। बऊतो लिय खैरात.—॥  
 धन्य धन्य अगरेज बहादुर.—। सभ के जूटल गात.—॥ ७१  
 गरिब, गनी, गुरवा, कर जै, जै.—। ब्राह्मन देत असीस.—॥

श्रीरघुनाथ बड़े बरसाही.—। गदी लाख बरिस.—॥ ७२  
 फतुर लाल कवि बरनत हैं.—। यह रौंदी के हाल.—॥  
 गौरमिंट गौरनल बहादुर.—। तिरऊति राखिहँ बहाल.—॥ ७३

### TRANSLATION OF FATU'RÍ' LÁL'S SONG OF THE FAMINE.

1. Hear the tale of the year 1281: On every side a famine fell. In that year the rains wasted away; how can I tell all that happened?
2. *Rohani* is the first asterism of the rainy season: but, as it came, so it departed (without rain). *Mrigśiras* fulfilled our hopes, for it gave a few drops of rain and departed.
3. *Aradrá* passed by with great majesty, thundering on every side; *Pukh* saved the face of the earth, but became the end of the rains.
4. *Punarvas* is a very holy asterism, but it was also a miser. All the seed in the seed-beds would have been utterly destroyed if blessed *Aślekhá* had not rained.
5. Who in the world does not know that *Maghá* became like a *Magadh* beggar? *Purbá Phálguní* did not prove its premises. Which asterism can I praise?
6. *Utrá* arriving found its home ready and abode there (*i. e.*, came at its proper season); but it did not give even a drop to swear by. *Hathiyá* concealed his trunk in his mouth, and the woodworm attacked him, (and left him empty).
7. *Chitrá* lost his senses and went mad, even he became a robber and a murderer. All the asterisms had their noses painted red (as a penance), and *Swátí* put his tail between his legs.\*
8. All the Pandits who came from Banáras, after studying astronomy; though they calculated the position of the planets, and knew all about geometry and algebra; even their word turned out false.
9. By the mercy of *Rám*, through whose mercy everything happens, they did not know the truth. If any one asked them the prospects of rain, even as they spoke, they (were shewn to be liars and) were put to shame.
10. When the rivers and streams did not fill, then there came a certainty of drought. For want of water, nothing grew on the earth. The land became as if it were burnt up.

\* I have slightly altered the original here, which is very indecent. This and the five preceding verses contain a series of puns on the names of the various lunar asterisms, which it is impossible to translate.

11. The cultivators knew the approach of drought, and exclaimed, 'Fate is against us; he has turned his face from us, and has cut off the paddy by the root.

12. "Neither the rice in the muddy low lands, nor the *marú* on the high lands has grown; nor has *sámá* grown. *Gambharí* and *gadari* have dried up in the field. God indeed has turned aside his face.

13. "In the world of mortals who can save us, where can we go, whither can we fly? Hell itself is dried up. There is no moisture on the soil, and even heaven has taken fire.

14. "Shame on the life of king Indra, who caught hold of the rains and stopped them. Living creatures became distraught upon the earth. They lost all pride in themselves.

15. "Spring crops, mustard, *mū'g* (*Phaseolus mungo*), and *chíná* (*Panicum italicum*), not one has sprouted. In house and house are men and women mourning. Now indeed are our days woful."

16. On the other hand all the rich men were pleased in heart, and stored up many heaps of grain. They drew rupees into their houses in armfuls, for the *ser* of food was now dear.

17. Some who had cowries bought a field of *kurthí* (*Dolichos biflorus*), or even flesh. But how many held a continual fast, and only saw food in dreams!

18. How many men united together and bought a field of *funer* (a tall species of millet, and a food given to cattle), while the poor men sat and looked on! In the whole world there came like medicine to men, *ráhar*, and Indian-corn.

19. Truly a dreadful famine fell in Tirhut, for so did the winds blow. In house and house men and women tossed into their mouths parched Indian-corn, and thought themselves happy.

20. All the land-owners and bankers had in many houses heaps of grain. But, to deceive the people, they gazed about with faces like those of poor men.

21. The shop-keepers saw the times, and were at their wits' ends, and in terror closed their doors. The cities were full of empty shops, and all the grain markets were empty too.

22. Men's bodies were all shrivelled up, and their very speech was halting. How many things they had to bear! Men and women ceased adorning themselves and sold their ornaments.

23 and 24. *Manṭikás* (forehead ornaments), *khútis* (ear ornaments), and *tarṭkís* (ear-rings), *nakmunnis* (small nose-rings) were no longer seen in their proper places. *Kaṭsuri* (necklets), *bichhiá* (toe-rings), *jhim-jhimis* (tinkling toe ornaments), *bájús* and *bā'ks* (two kinds of armlets), *chandrahárs*, *haikals*, *sikarís* (three kinds of necklaces), and *ghamauris*

(seed necklaces), *sūtis* (neck rings), *navagrahs* and *pachkhāris* (two kinds of armlets), and *laṣūnis* (bracelets) were all expended.

25. Then not even brazen utensils escaped; for the people's fate became still worse. Water-jars, small jars, and spittoons, and rice-pots of every kind.

26. Cups, bowls, betel boxes, and plates for eating in. Neither drinking cups, after the fashion of Mādhav Sīh, nor even small drinking cups were saved.

27. None of the household wealth escaped. All went to the pawn-broker; still hunger did not desert them, and their bellies became as it were pits.

28. Then the "Company" took the form of a portion of the deity, by the help of Rām. When she heard that the city of Mithilā was about to be drowned, she ran up to save it.

29. She bought food and filled sacks and loaded them in ships. Special native soldiers and white soldiers from *Wilāyat* were entrusted with the duty.

30. To Hājipur there came thousands of hundreds of thousands of bags, and many hundreds of thousands to Patna; and in the granaries of Bāzītpur and Sultānpur, I cannot tell how many there were.

31. Waggon, bullocks, carts and camels carried all kinds of grain throughout Bihār. The place where they were told to meet was Kanhaia Mīśra's tank (in Darbhanga).

32. Mahārājā Lakshmeśvar Sīh, Mahārājā of Mithilā, the immovable Lord of Darbhanga, the lord of Lakshmī, relieved the distress.

33. Thousands of lākhs of carts and bullocks became entangled together; the first *golās* (granaries) were those at Madhubanī, Bhawārā, Jafrā, and Aṣer.

34. I sing also of Benipatti, and the Pach Mahalā, Kumhraulī, and Kamtaul: Hariharpūr, Pipāruḥ, and much work was there in Bariaul.

35. I sing of Bāri Pokhari, and Birsāyar. And who does not know Paṇḍaul? Nabahad (Lohath factory), Sarisao (Surso), and Bhatpūrā, and to the south of it, Ujain.

36. I sing of Jhanjhārpūr, Mahrail, Kanhaulī, and especially of Madhepūr. Benipūr, Kamān (Kewan factory), Narahiyā (Naraya), and Phūlparās.

37. Jhamnā is a place renowned in the world, and so are Mahthā and Bachhaur, and the relief circuits extended from them to Duhabī, Mahināthpūr, and Jainagar (on the frontier).

38. I sing of Baldebpūr, and Dhangā, and Mirzapūr where there is a small market, Sībipatti and Kāpsīā and the chief golā at Saurāth.

39. The *Hākims* came into Tirhut and relieved the poor. If they

had not done so, how many men would have dried up, and died with their little ones!

40. How many corpses would have lain in the dust (uncared for). Innumerable lives would have been lost. Even no respect would have been shown to sons-in-law,\* nor would a son have remained to perform the funeral obsequies for his father.

41. Nearly every one was driven to throwing up earth on embankments, tanks and roads. Only the learned *Sotí Bráhmans*, *Káyasths* and western *Thákurs* escaped (from this indignity).

42. Some (of these last) made themselves overseers, and some *Muharrirs*, and others mates. In a holy cause they robbed the Government of money, and got their deserts for it.

43. Some who had friends among the court officers got off by giving bail: some got caned and had their backs scarified, and thereby expiated for all the sins of their former lives.†

44. Some wasted away in confinement awaiting their trial, and a great many were committed for trial. And their parents, wife and relations wept, saying, "The *Bábú* has gone to jail."

45. Some of the wicked *Muharrirs* and mates had their houses searched by the police. Some had to blubber in the Civil Court, and others had their moustaches pulled out (by peons).

46. When the *Hákims* heard all about this, they flew into a rage; and therefore (stopped daily work and only) gave work by contract. And all the *Muharrirs* had their noses painted red, and a white patch of lime painted on their foreheads.‡

47. *Jogs*, *Bikauts* and other *Bráhmans* of reputable descent, who had performed all their various duties, and were of good family, mortgaged their groves, bamboo clumps, oxen, buffaloes and land.

48. When they had spent all the money got by this, they borrowed money from the Court of Wards; and therefrom many family disputes arose, and brothers and nephews parted from each other.

49. The Lord *Bahádúr* (Sir Richard Temple) also came to *Darbhan-gá*, and held a Committee there with the *Bábús* (*i. e.*, the relations of the *Mahárája*).

50, 51, and 52. *Here follows a long list of names of native gentlemen who attended the Committee, which is not worth translating.*

\* It is considered a great disgrace for any father-in-law to go to his son-in-law's house for help.

† *ठहै* is properly weariness, and it is taken away (*उतर जाइ है*) by shampooing. Here the poet calls their sins a weariness, and says it was taken away by a shampooing with a rattan.

‡ *I. e.*, they were put to shame. Painting a man's nose red, and his forehead white is a favourite *zamindári* way of disgracing a man.

53. All these sat on the Committee. The actions of Government are wonderful: for then a Railway came to Tirhut.

54. The Railway started from Bájitpur, and came along at a great rate, and, after making a bridge near Haheyá (Haya Ghát) across the Gaṇḍak, it came straight across the marshes.

55. The virtuous and mighty Company knows who is the Almighty, and made a Railway Station (in Darbhanga) near the Lakshmi Ságar tank.

56. The Great Lord of Calcutta (Lord Northbrook) accompanied by the goddess Durgá, and by the Little Lord Bahádúr of Ágrá,\* came and sat together, both being white men, (and hence undistinguishable to the crowd).

57. The Commissioner and Collector met them there, and spoke in a language we could not understand (English). These five sat on the *ijlās* together, with a Joint Magistrate of the same caste.

58. The news was published in the Newspapers, that this was the condition of Mithilá, saying, "Hear, O People of England, lend your ears, and wipe away this net of sorrow."

59. They gave orders to the two Lords, "Hear our words. Help the poor cultivators. Why are you sitting at ease?"

60. The great Lord caused two heroes to arise, a *Sáhib*, and a General, and also Majors, Magistrates, and Collectors, and Colonels of the same caste.

61. They collected food from every country, and paid the price of it as well. They brought *mū'g*, wheat, and rice, *bajrá* and *grám*.

62. From Delhi, Patna, Bhaṭsáre, and Ajmer, Ágrá, and Kánpúr, and from wherever there was plenty of grain.

63. From these places grain was sent to Tirhut, on waggons and bullocks, elephants, horses, donkeys, and carts, with soldiers in brilliant uniform.

64. The soldiers were by caste Chhatrí, Paithán, Mughal, and Rájput, excellent heroes. I cannot tell their splendour, which was like that of Hanumán the messenger.

65. In front went Sappers and Miners, and the young heroes of fighting regiments, wearing lances and swords, and with bows and arrows in their hands.

66. With their *Jamádárs* they mounted horse and paraded. Although I have seen their colours at the time I cannot describe their splendours.

67. They did their duty everywhere and all the plunder was stopped. They levelled mounds and groves, and made roads and bridges.

\* This must mean the Lieutenant-Governor of the N. W. P. But if it does, it must be a mistake, as Sir John Strachey did not come to Darbhanga.

68. In the districts of Patna and Bhátsáre, in Parganá Mahsaur, there lived a good man, into whose house the goddess of prosperity had come in haste.

69. Dwáriká Prasád by name, virtuous and wise. He was special Tahsildár for the Court of Wards, and knew the whole world.

70. Deputy Collector Bábu Isrí Prasád came to Madhubaní, and he went into every petty village, and gave orders to the relief superintendents.

71. People borrowed maunds of grain and were pleased at heart, and many took alms. Bless the noble Englishmen, for every one's limb became fat.

72. The poor, the rich, and the wretched alike cried : "Victory to the Company;" and the Bráhmaṇs blessed her, and they prayed to the Lord of Raghu (God) that her reign might increase on the throne for a hundred thousand years.

73. Phatur Lál has told this tale of the famine. The Government, and the noble Governor, preserved Tirhut.

We now come to the Poems of Vidyápati Thákur. The name of this celebrated poet is a household word throughout the whole of Bihár and Bangál. I had intended at first to prefix to the following collection of his songs, a succinct account of him and of his times, but space forbids me. Suffice it to say that he was born at Bisphí\* in the Madhubaní Sub-Division of the Darbhanga District, not far from Dámódarpúr, the birth-place of the still more celebrated Kálidása, in the latter half of the fourteenth century. He was the first of the old Vaishṇava master-singers who spoke and wrote in the language of the people; and his short hymns of prayer and praise, soon became exceedingly popular. They became great favourites of the more modern Vaishṇava reformer of Bangál,—Chaitanya, and through him, songs purporting to be by Bidyápati have become as well known in Bangálí households as the Bible is in an English one. And now a curious circumstance arose,—unparalleled I believe in the history of literature. To a Bangálí, Bidyápati wrote in a difficult and strange, though cognate language, and his words were hard "to be understood of the people": so at first a few of his hymns were twisted and contorted, lengthened out and curtailed, in the procrustean bed of the Bangálí language and metre, into a kind of bastard language neither Bangálí nor Maithilí. But this was not all,—a host of imitators sprung up,—notably one Basant Ráy of Jessore, who wrote, under the name of Bidyápati, in this bastard language, songs which in their form bore a considerable resemblance to the

\* Not Bipasí as stated by other writers,—at least the village is not called Bipasí now-a-days.

matter of our poet, but which almost entirely wanted the polish and felicity of expression of the old master-singer. These songs gradually took a form more and more Bangálí, and the latest can hardly, so far as the form of the language goes, be distinguished from, the antique Bangálí of Chaṇḍí Dás and the Bidyá Sundar: they thus naturally became more popular amongst the Bangálí people than the real songs of Bidyápati, and speedily crowded out the latter from their memories. These spurious songs of Bidyápati have been more than once collected. They can all be found in that large heterogeneous mass of Bangálí poetry called the *Paḍa Kalpa Taru*, and have been republished in a connected form by Akshay Chandra Sarkár at Chinsura in a series of volumes called the *Práichína Kávyá Sangraha*, in the Bangálí year 1285 (A. D. 1878-79). Another expurgated edition has been published by Sárada Charaṇa Mitra,\* (B. S. 1285 = A. D. 1878-79) to which is prefixed an excellent Bangálí introduction bringing up to date everything that was then known about the real Bidyápati of Bisphí. In the latter work, however, the editor is still under the impression that the poems he is editing are the work of the Tirhut poet, while nothing could be further from the fact. I have gone carefully through every poem in both these collections, and am in a position to state that not more than five or six of them altogether show even a resemblance to songs admitted up here to be the work of Bidyápati.† Even these are so distorted, both in language, and in rhythm, that identification is by no means easy.‡ The songs in the Bangálí recension will not even scan according to Maithilí rules of prosody, much less can they be brought within the bounds of any rules of Maithilí Grammar.§ The fact is that both these Bangálí collections are most interesting as showing the influence of Bidyápati over the Bangálí mind, but in no way can they be considered as containing more than a very few lines really written by himself.

The songs here given are, I believe, very nearly all that are known of Bidyápati in Tirhut. A glance at them will show how different they are from their Bangálí fellows. The majority of them have been collected

\* Vidyápatir Padávali, S'ri Sárada Charaṇa Mitra sampáḍita; Calcutta, 71 Cornwallis Street, S'ri S'rischandra Bhattacháryya, Printer and Publisher.

† In the *Práichína Kávyá Sangraha* the only songs which can be identified as bearing a resemblance, or as having lines common to admitted songs of Bidyápati are p. 15, No. 17; p. 64, No. 12; p. 72, No. 87; and p. 74, No. 85.

‡ Compare *Prá. Ká. San.* p. 15, No. 17, (= No. 17, in Sárada Charaṇa Mitra's edition), with No. 1, in the present selections; and these two recensions, (the Bangálí, and the Maithilí), correspond much more closely than any other similar pairs noted.

§ Cf. such Bangálí forms as देखिन, used as substitutes for Maithilí देखन, or देखसऊँ.

from blind singers, and others whose profession it is to sing these Vaishnava songs, but I am also indebted to the Mahārājā of Darbhanga for many of them: I have, however, searched everywhere for them that I could consistently with my official duties, and I regret that these prevented my directly having much communication with Bidyapati's present descendants. I have, however, learnt sufficient to be satisfied that they have no collection of their ancestor's songs.

For further information concerning Bidyapati and his times I must refer to the books above mentioned, and to an excellent article in the Bangálí Magazine the "Banga Darsana," for 1282 (B. S.), Vol. IV. p. 75. Mr. Beames' article in the Indian Antiquary for October, 1875, Vol. IV. p. 299, also contains all that is important, and gives a resumé of the contents of the article in the Banga Darsana, with his own most valuable criticisms thereon. In another article in the Indian Antiquary (Vol. II. p. 37) Mr. Beames also gives an interesting account of the Bangálí recension of the Pseudo-Bidyapati.

It now remains to consider the matter of Bidyapati's poems. They are nearly all Vaishnava hymns or *bhajans*, and as such belong to a class well known to students of modern Indian Literature. They cannot be judged by European rules of taste, and must not be condemned too hastily as using the language of the brothel to describe the soul's yearnings after God. Now that the Aphorisms of Śāṇḍilya have been given in an English dress by Mr. Cowell, no one need plead ignorance of the mysteries of the Indian doctrine of faith. "God is Love" is alike the motto of the Eastern and of the Western worlds, while the form of Love proposed is essentially different. The people of a colder Western clime, have contented themselves with comparing the ineffable love of God to that of a father to his children, while the warmer climes of the tropics have led the seekers after truth to compare the love of the worshipper for the worshipped, to that of the Supreme Mistress Rádhā for her Supreme Lord Kṛishṇa. It is true that it is hard for a Western mind to grasp this idea, but let us not therefore hastily condemn it: the glowing stanzas of Bidyapati are read by the devout Hindú with as little of the baser part of human sensuousness, as the Song of Solomon is by the Christian priest.

For further particulars as to the Vaishnava poets of Bangál (including Bidyapati) see Indian Antiquary for 1873, Vol. II. pp. 1, 37 and 187 where Mr. Beames elaborately discusses the whole question, and Dr. Rájen-dralál Mitra's preface to the Chaitanya Chandrodaya.

As regards Bidyapati's prosody, it is needless to say that no rules are in existence: *Pingala's Prákrít Sūtras* which are said to apply to Braj Bháshā will not apply here, for I have tried them. I have therefore been compelled to analyse the metres for myself, and on another occasion

may be able to give a fuller account of the result. It must be sufficient to observe here that each foot throughout is divisible into four short instants, and that one long instant is equivalent to two short. Each foot may therefore consist of either  $\cup \cup \cup \cup$ ,  $— \cup \cup$ ,  $\cup \cup —$ ,  $\cup — \cup$ , or  $— —$ . Sometimes a long syllable is divided between two feet, but in that case the three following instants of the second foot must be three short syllables, thus we find  $\cup \cup \cup + \cup \cup \cup$ ,  $— \cup + \cup \cup \cup$ ,  $\cup — + \cup \cup \cup$ .

The following schemes of metre may be noticed. Each column gives all kinds of feet allowable in this position.\*

(1.)

| 1st foot.             | 2nd foot.             | 3rd foot.             | 4th foot.    |
|-----------------------|-----------------------|-----------------------|--------------|
| $\cup \cup \cup \cup$ | $\cup \cup \cup \cup$ | $\cup \cup \cup \cup$ | $— \cup$     |
| or $— \cup \cup \cup$ | or $— \cup \cup \cup$ | or $— \cup \cup \cup$ | <i>Rhyme</i> |
| or $— —$              | or $— —$              |                       |              |
| or $\cup — \cup$      | or $\cup — \cup$      |                       |              |
| or $\cup \cup —$      | or $\cup \cup —$      |                       |              |
| or $— \cup +$         | or $\cup \cup \cup$   |                       |              |
|                       | or $— \cup +$         | $\cup \cup \cup$      |              |
|                       | or $\cup \cup \cup +$ | $\cup \cup \cup$      |              |

The principal rule in this metre is that the third foot must end with two short instants.

In one instance, (*Vide LX*), the fourth foot is simply one long syllable instead of a long and a short. The above metre is very common.

(2.) Varieties of the above, not so common, have the fourth foot  $— —$ ,  $\cup —$ , or  $\cup \cup \cup \cup$ .

\* I am quite aware that the following schemes of metre will not satisfy those who bind themselves down to the laws of the Chhandedípaka, and the Pingaládarsa, but I cannot help it, and must disarm hostile criticism by assuring my critics that I do not hastily differ from those celebrated works. I have with my own hand recorded the quantity of every syllable in Bidyápati's poems; and it is not my fault if they do not come up to the standard of metres in other dialects. I have adopted the system of counting four syllables to a foot because I found it simplest to do so, and because the lines naturally divide themselves to the reader in this way. As an example of how Bidyápati is his own rule in matters of metre, I may cite the third variety of metre noted above. In this each line contains 28 instants, with a cæsure after the 16th. The class being *Jāti*, and the order being *Mātra Chhand*, this naturally suggests the well-known *Bhajan* metre called *Thumarlyūt* (ढुमरी गीत), which coincides with the above description. But *Thumarlyūt* divides the instants of its feet thus  $6 + 4 + 4 + 2$ ,  $4 + 4 + 4 = 28$ : while Bidyápati sometimes makes his 6th and 7th instants one long syllable which is incompatible with the above.

(3.)

| 1st foot.                                                                                                                             | 2nd foot.                                                                                                                                                  | 3rd foot.                                                                                                                                                  | 4th foot.                               |
|---------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------|
| ∪ ∪ ∪ ∪<br><i>or</i> — — ∪ ∪<br><i>or</i> ∪ — — ∪<br><i>or</i> ∪ — — ∪<br><i>or</i> — — — —<br><i>or</i> — — — —<br><i>or</i> ∪ ∪ ∪ ∪ | ∪ ∪ ∪ ∪<br><i>or</i> — — ∪ ∪<br><i>or</i> ∪ — — —<br><i>or</i> ∪ — — —<br><i>or</i> — — — —<br><i>or</i> — — — —<br><i>or</i> — — — —<br><i>or</i> — — — — | ∪ ∪ ∪ ∪<br><i>or</i> — — ∪ ∪<br><i>or</i> ∪ — — —<br><i>or</i> — — — —<br><i>or</i> — — — —<br><i>or</i> — — — —<br><i>or</i> — — — —<br><i>or</i> — — — — | ∪ ∪ ∪ ∪<br><i>or</i> — — ∪ ∪<br>+ ∪ ∪ ∪ |
|                                                                                                                                       | 5th foot.                                                                                                                                                  | 6th foot.                                                                                                                                                  | 7th foot.                               |
| <i>Cæsura.</i>                                                                                                                        | ∪ ∪ ∪ ∪<br><i>or</i> — — ∪ ∪<br><i>or</i> ∪ — — —<br><i>or</i> — — — —<br><i>or</i> — — — —<br><i>or</i> — — — —<br><i>or</i> — — — —<br><i>or</i> — — — — | ∪ ∪ ∪ ∪<br><i>or</i> — — ∪ ∪<br>+ ∪ ∪ ∪                                                                                                                    | — —<br><i>Rhyme.</i>                    |

In this metre the fourth and sixth feet must end with two short instants.

There are other metres, but the above three are the commonest. It must be observed, however, that, by poetical license, the last couplet of a poem, called the *Bhanitā*, is not bound by the rules of the preceding lines. Moreover, the last syllable of a line or phrase is not common; on the contrary it is frequently lengthened or shortened by poetic license for the sake of metre.

As regards the quantity of syllables, a vowel short by nature, and also by position, is always short, but a vowel short by nature, and long by position, or a vowel, or even a diphthong, long by nature, may be considered either long or short for the scansion of a verse. In fact accent has quite as much to do with scansion as prosody, and the result of the two combined is that, as Mr. Beames rightly observes, the verses "trip off the tongue with a lilt and grace which are irresistible."

According to native custom, I have grouped the songs into classes, according to the subjects of which they treat; one class, for instance,

treating of the first yearnings of the soul after God,—another of the full possession of the soul by love for God,—another of an estrangement of the soul, and so on. To understand the allegory, it may be taken as a general rule that Rádhá represents the soul, the messenger *or dūtī* the evangelist or else the mediator, and Kṛishṇ of course the Deity.

The following genealogical table of Bidyápati and his ancestors and descendants has not been published, and will be found useful in fixing his date.

8. Vishṇuśarmá Thákur; of Bisapí, founder.\*
7. Haráditya Thákur.
6. Karmáditya Thákur.
5. Deváditya Thákur.
4. Dhíreśvara Thákur.
3. Jaya Datta Thákur.
2. Gaṇa Pati Thákur.
1. VIDYÁPATI THÁKUR.
2. Harapati Thákur.
3. None, *alias* Ratidhar Thákur.
4. Raghu Thákur.
5. Viśva Nátha Thákur.
6. Pítámbara Thákur.
7. Náráyana Thákur.
8. Dina Maṇi Thákur.
9. Tulá Thákur.
10. Eka Nátha Thákur.
11. Bhaiá Thákur.

12. Nanú Thákur.

12. Phaní Lál Thákur.

13. Banamáli Thákur.

13. Badrí Náth Thákur.

Nanú Thákur, and Badrí Náth Thákur are alive at the present time. The latter is a mere boy, his father having died quite lately.

In conclusion it may be useful to note that Bidyápati mentions the following persons in his poems:

1. Rájá Sib Sih (or Sibáy Sih).
2. Lakhimá Thakuráni.
3. Rúp Náráyan.
4. Modabatí Deí.

\* In the oldest documents, including those contemporary with Bidyápati, the name is spelt Bisapí. Now-a-days, however, it is spelt Bis'phi (बिसफी).

## 5. Prān'batī Deī.

## 6. Rāghab Sīh.

The first of these—Rājā Sīb Sīh—was king of Sugāonā in Tirhut, and was the representative of a line of kings which has left its mark upon Mithilā. When it became extinct, this line was succeeded by that of the present Mahārājā of Darbhanga. The line of kings as given by the hereditary genealogists of Mithilā is as follows :

The seventh of his family and third of his dynasty was—

|                                          |            |
|------------------------------------------|------------|
| 3. Bhab Sīh who came to the throne ..... | A. D. 1348 |
| 4. Deb Sīh,.....                         | „ 1385     |
| 5. Sīb Sīh, .....                        | „ 1446     |
| 6. Padm Sīh, .....                       | „ 1449     |
| 7. Lakhimā Debī, .....                   | „ 1451     |
| 8. Biśvās Debī, .....                    | „ 1460     |
| 9. Darp Nārāyaṇ, .....                   | „ 1472     |
| 10. Hirday Nārāyaṇ, .....                | „ 1478     |
| 11. Hari Nārāyaṇ, .....                  | „ 1513     |
| 12. Rūp Nārāyaṇ, .....                   | „ 1527     |
| 13. Kās Nārāyaṇ, .....                   | „ 1542*    |

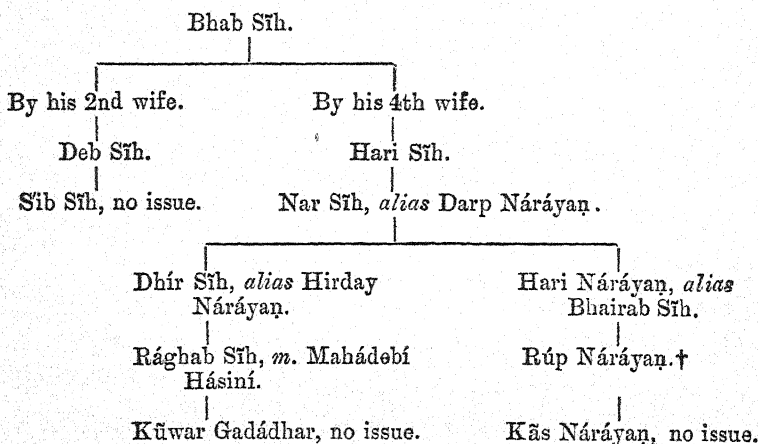
Of these, Nos. 5, 7, and 12 are according to universal tradition the first three persons in the list of those mentioned by Bidyāpati. With respect, however, to Rūp Nārāyaṇ there are grave reasons for doubting the tradition. A grant of land is in existence, showing that Bidyāpati was a celebrated Paṇḍit in the year 1400 A. D., and Rūp Nārāyaṇ did not die till 1542. So that to assume that Bidyāpati and Rūp Nārāyaṇ were contemporaries, assumes a most improbable longevity for both of them. Mr. Beames suggests that the Rūp Nārāyaṇ of Bidyāpati is simply an *alias* or family name of Sīb Sīh. Although not borne out by tradition, there are several good reasons, which (as the case has been fully argued elsewhere) I need not repeat here, for agreeing with this suggestion. It is certain that many kings of Sīb Sīh's line had *aliases* ending in Nārāyaṇ. Concerning Modabatī and Prān'batī, I have no information to offer. I can find no clue to their identity in any of the genealogical lists, and Badyāpati himself, gives either contradictory accounts of Modabatī, or else refers to two ladies of the same name. In Song 75, he calls her the

\* The names above given may be taken as correct. I have taken much pains in searching the most authentic records. The list differs considerably from those of former writers, but these can all be traced back to Ajodhyā Prasād's History of Tirhut in which the names are written in the Urdū character, and incorrectly. The dates given are those currently reputed to be correct: but I have several reasons, which I need not here repeat, for believing them to be untrustworthy. However, for want of better ones, they are given.

beloved of king S'ib S'ih, while in 76, she is styled the wife of Rághab S'ih. Local tradition makes her the wife of Bidyápati. Who Rághab S'ih was, we shall see bye and bye. In Song 37, Prán'batí is called the necklace of Rúp Náráyaṇ, and that is all the information available concerning her.

Rájá S'ib S'ih had six wives,\* all of whom died without issue, and two of whom, Lakhimá Thakuráni and Debí Bís'váś, succeeded S'ib S'ih upon the throne.

The following table, abstracted from the genealogists' records, available in this subdivision, will show the relationship between S'ib S'ih, Rúp Náráyaṇ, and Rághab S'ih ; (if, as I doubt, the popular tradition making them three distinct persons, is correct).



It thus appears that both Rúp Náráyaṇ and Rághab S'ih were first cousins twice removed from S'ib S'ih. With Kās Náráyaṇ the line of Bhab S'ih became extinct. The family is now-a-days represented only by the present Mahárání of Sugáoná and Chapáhi, who married a descendant of a collateral branch of the family, and who has no son. With her, therefore, an old royal family in Mithilá will become extinct.

But, admitting the above table to be correct, as it certainly is, the same doubt arises concerning Rághab S'ih, as that which arose concerning Rúp Náráyaṇ. They must have been contemporaries, and that being the case, it is just as improbable that Rághab S'ih could have been contemporary with Bidyápati as Rúp Náráyaṇ. Who then was the Rághab S'ih mentioned by Bidyápati? His name occurs in two songs (Nos. 61 and 76), and in one of them he is called the lord of Modabatí. I hesitate at suggest-

\* Mahádebí Bís'váś, M. Sajháini, M. Rat'ná, M. Lakhimá, M. Umá, M. Guná.

† Married, (1.) M. Anumatí, (2.) M. Bhánumatí, (3.) M. S'áití, (4.) M. Medhá, (5.) a lady, name unknown.

ing a second *alias* for Sīb Sīh, but it is a remarkable coincidence that in Song 75, a woman called Modabatī is called the wife of Sīb Sīh. But here another difficulty has to be met; Sīb Sīh it is true, had six wives, but we know their names, and none of them was called Modabatī, and to make matters still more complicated, there is a tradition current in Mithilā that Modabatī was the name of the wife of Bidyāpati himself. It is worth noting that the Rāghab Sīh of the genealogists had only one wife, and her name was not Modabatī. On the whole, then, we have too few and too contradictory materials to our hand, to assume anything positively concerning either Rāghab Sīh, or Modabatī.

## ॥ १ ॥ अथ वयःसंधि ॥

१ ।

नायिका सँ नायक बचन ।

कामिनि कर असनाने । हेरहत हृदय हनल पचमाने ॥  
तितल बसन तन लागु । मनिजक मन समस्त भय जागु ॥  
चिकुर बहै जल धारे । जनि प्रशि बिनु मोहि लागत अन्हारे ॥  
कुच जुग चारु चकेवा । नीज कर कमल आनि तुअ देवा ॥  
तेँ सँसे मुज फाँसे । बाँधि धरिअ उड़ि लागत अकासे ॥  
भनहिँ बिद्यापति भाने । सुपुरुख कबज न होयत नदाने ॥

२ ।

नायिका सँ दूति उक्ति ।

कंटक माँह कुसुम परगासे । विकल भमर नहिँ पावधि बासे ॥  
भमरा भरमे रमे सभ ठामेँ । तुअ बिनु मालति नहिँ बिसरामेँ ॥  
ओ मधुजीव तोँहिँ मधु रासे । सँचि धरिअ मधु मनहिँ लजा से ॥  
अपनजँ मन दय बुभु अबगाहे । भमर मरत बध लागत काहे ॥  
भनहिँ बिद्यापति तोँ पय जीवे । अधर सुधा रस जौँ पय पीवे ॥

३ ।

सखी सँ सखी उक्ति ।

अप्यन काज कओन नहिँ बन्ध । के न करय निअ पति अनुबन्ध ॥  
अपन र हित सब केओ चाह । से सुपुरुख जे करय निवाह ॥

राजनि ताक जिवन थिक सार । जे मन दय कर पर उपकार ॥  
 आरति अरतल आवय पास । अकृष्ट बस्तु न करिअ निरास ॥  
 से पुनु अनतजुँ गेलें पाव । अपना मन प्रय रह पकताव ॥  
 भनहिँ बिद्यापति दैन न भाख । बड़ अनुरोध बड़ा प्रय राख ॥

४ ।

नायिका सँ सखी उक्ति ।

ए सखि ए सखि न बोलह आन । तुअ गुन लुबधल नितेँ अब कान्ह ॥  
 नित २ निअर आव बिनु काज । बेकतय हृदय लुकावय लाज ॥  
 अनतजुँ जाइतेँ एतहि निहार । लुबधल नयन हठय के पार ॥  
 से अति नागर तेहिँ तसु तूल । एक नले गाँथ दुइ जनु फूल ॥  
 भनहिँ बिद्यापति कवि कंठहार । एक सर मनमथ दुइ जिव मार ॥

५ ।

नायक सँ नायिका उक्ति ।

कर धय कर मोहि पारे । देब में अपरूप हारे । कन्हैया  
 सखि सभ तेजि चलि गेली । न जानू कोन प्रथ भेली । कन्हैया  
 हम न जाएब तुअ पासे । जाएब औघट घाटे । कन्हैया  
 बिद्यापति एही भाने । गुंजरी भजु भगवाने । कन्हैया

॥ १ ॥ अथ श्री राधाक पूर्वराग ॥

६ ।

नायिका सँ नायक बचन ।

सरस बसन्त समय भल पाओलि  
 दक्खिन पवन बज धीरे ।  
 सपनजुँ रूप बचन एक भाखिय  
 मुख सँ दुरि कर चिरे ॥  
 तोहर बदन सन चाँद होअधि नहिँ  
 जैओ जतन बिह देखा ।

कं बेरि काटि बनाओल नव कय  
 तेओ तुलित नहिँ भेला ॥  
 लोचन तूअ कमल नहिँ मै सक  
 से जग के नहिँ जाने ।  
 से फेरि जाय नुकेलाह जल भय  
 पंकज निज अपमाने ॥  
 भनहिँ विद्यापति सुनु बर जौमति  
 ई सभ लक्ष्मि समाने ।  
 राजा शिवसिँह रूप नारायण  
 कखिमा दइ प्रति भाने ॥

७।

नायक सँ दूति बचन ।

माधव करिअ सुमुखि समधाने ।  
 तुअ अमिसार कयलि जत सुंदरि  
 कामिनि कर के आने ॥  
 बरिसि प्रयोधर धरनि बारि भर  
 रैन महामय भीमा ।  
 तइओ चललि धनि तुअ गुन मन गुनि  
 तसु साहस नहिँ सीमा ॥  
 देखि भवन भिति लिखल भुजंग पति  
 जसु मन परम तरासे ।  
 से सुबदनि कर भापइति पाणि मणि  
 बिऊसि आइलि तुअ पासे ॥  
 निअ पऊ परिहरि आइलि कमल मुखि  
 परिहरि निअ कुल गारी ।  
 तुअ अनुराग मधुर मद मातलि  
 किऊ न गुनलि बर नारी ॥  
 ई रस रसिक बिनोदक बिन्दक  
 कवि विद्यापति गावे ।  
 काम प्रेम दुऊ एक मत भय रऊ  
 कखने की न करावे ॥

८।

सखी छत नायिका बर्णन ।

देखलि कमलमुखि कौमल देह । तिला एक लागि कत उपजल नेह ॥  
 नूतन मनसिज गुरुतर लाज । बेकत प्रेम कत करय बेआज ॥  
 खन परितजय खन आव पास । न मिलय मन भरि न होअ उदास ॥  
 नयनक गोचर धिर नहिँ होए । कर धरइत धनि मुख धर गोए ॥  
 भनहिँ बिद्यापति एहो रस गाव । अभिनव कामिनि उकुति बुभाव ॥

९।

नायक सँ दूति बचन ।

तीनिक तेसर तीनिक बाम । तीनिक तेसर धनिकेर ठाम ॥  
 तीनि र कय रोखलि फूल । तीनिक तेसर माधव वूल ॥  
 तीनि र कय उठलिहिँ भाखि । तीनिक तेसर माधव साखि ॥  
 भनहिँ बिद्यापति तीनिक नेह । नागर काँ थिक नारि सिनेह ॥

१०।

नायक सँ दूति उक्ति ।

माधव आव न जीउति राही ।  
 जतवा जनिकर लेनेँ छलि सुन्दरि  
 से सभ सोपलक ताही ॥  
 चानक शशिसुखि शशि केँ सोपलन्हि  
 हरिन केँ लोचन लीला ।  
 केसक पास चामर काँ सोपलन्हि  
 पाए मनोभव प्रीड़ा ॥  
 दसन बीज दाडिम केँ सोपलन्हि  
 पिक केँ सोपलन्हि बानी ।  
 देहदसा दामिनि केँ सोपलन्हि  
 ई सभ ऐलजँ जानी ॥  
 हरि र कय पुनि उठति धरणि धरि  
 रैन गसावय जागी ।  
 सोहर सिनेह जीव दय जापथि  
 रहलिहिँ धनि एत लागी ॥

भनहिँ बिद्यापति सुनु मधुरापति  
गमन न पुरिह बिलंबे ।  
जाइ पिआबिय अधर सुधारस  
तो प्रय जीबधि जीवे ॥

११ ।

सखी सँ नायिका उक्ति ।

बिह मोर परसन भेल । रघुपति दरसन देल ॥  
देखलि बदन अभिराम । पुरल सकल मन काम ॥  
जागि उठल पचोबान । बसि नहिँ रहल गेआन ॥  
भनहिँ बिद्यापति भान हे । सुमुख न कर निदान हे ॥

१२ ।

नायिका सँ सखी बचन ।

कहर सुंदरि न कर बेआज । देखिअ तुअ अपख सभ साज ॥  
मृगमद पंक करसि अंग राग । कोन नागर परिनत होअ भाग ॥  
पुनर उठसि पक्किम दिश हेरि । कखन जायत दिन कत अकि बेरि ॥  
नेपुर उपर करसि कसि थीर । दृढ़ कय परिहसि तम सम चीर ॥  
उठसि बिजसि हँसि तेजिअ सार । मोर मन भाव सघन अंधकार ॥  
भनहिँ बिद्यापति सुनु बर नारि । धैरज कर मन मिलत सुरारि ॥

१३ ।

नायिका सँ सखी बचन ।

सुंदरि कहर न कर बेआजे ।  
पुख सुकत फल केदऊ पाओत  
मदन महा सिधि आजे ॥  
मृगमद तिलक अगर अनुलेपित  
सामर बसन समारि ।  
हेरह पक्किम दिश कखन होयत निश  
गुरुजन नयन निहारि ॥  
बिनु कारख गृह करह गतागत  
मूनि नयन अरविंदा ।

पुनक्ति तनु बिजसि अकामिक  
 जागि उठलि सानंदा ॥  
 चेतन हाथ लाथ नहिँ संभव  
 बिद्यापति कबि भाने ।  
 राजा शिवसिँह रूप नारायण  
 सकल कला रस जाने ॥

॥ ३ ॥ अथ श्री राधाक रूप ॥

१४ ।

नायक सँ दूति बचन ।

माधव की कहव सुंदरि रूपे ।  
 कतेक जतन बिधि आनि समारल  
 देखलि नैन सरूपे ॥  
 पल्लवराज चरन जुग सौमित  
 गति गजराजक भाने ।  
 कनक केदलि पर सिँह समारल  
 तापर मेरु समाने ॥  
 मेरु उपर दुइ कमल फुलाएल  
 नाल बिना रुचि पाई ।  
 मणिमय चार धार बज्र सुरसरि  
 तैँ नहिँ कमल सुखाई ॥  
 अघर बिम्ब सन दसन दाड़िम बिजु  
 रबि शशि उगधिक पासे ।  
 राज दूरि बसु निअरो न आवधि  
 तैँ नहिँ करधि गरासे ॥  
 सारंग नयन बचन पुन सारंग  
 सारंग तसु समधाने ।  
 सारंग उपर उगल दस सारंग  
 केलि करधि मधु पाने ॥

भनहिं बिद्यापति सुनु बर जौमति  
 एहन जगत् नहिं आने ।  
 राजा शिवसिंह रूप नारायण  
 लखिमा दइ प्रति भाने ॥

१५ ।

सखी सँ सखी बचन ।  
 जाइति देखलि पथ नागरि सजनी गे  
 आगरि सुबुधि सेआनि ।  
 कनक लता सनि सुंदरि सजनी गे  
 बिह निरमाओल आनि ॥  
 हस्ति गमनि जकाँ चलइति सजनी गे  
 देखइति राज कुमारि ।  
 जनिकाँ एहन सोहागिनि सजनी गे  
 पाओल पदारथ चारि ॥  
 नील बसन तन घेरलि सजनी गे  
 सिर देख चिकुर ससारि ।  
 तापर भमरा पियय रस सजनी गे  
 बैसल पंख पसारि ॥  
 केहरि सम कटि गुन अछि सजनी गे  
 लोचन अंबुज धारि ।  
 बिद्यापति एह गाओल सजनी गे  
 गुन पाओलि अवधारि ॥

१६ ।

नायक सँ दूति बचन ।  
 माधव जाइति देखल पथ रामा ।  
 गरुडासन सख तातक बाहन  
 ता सम गति अभिरामा ॥  
 दच्छ सुता चारिम पति भगनी  
 तनय घरणि सम रूपे ।  
 सुरपति अरि दुहिता पति बैरी  
 तें भरि भेलि अनूपे ॥

अदिति तनय बैरी गुरु चारिम  
 ता सम आनन काँती ।  
 कुंभ तनय तसु असन तनय तसु  
 कोख बैसाओलि पाँती ॥  
 नंद घरणि तनया तसु बाहन  
 ता सम माँभक छीनी ।  
 कामधेनु पति ता पति प्रिय फल  
 उरज हनल जिमि जीमी ॥  
 भनहिँ बिद्यापति सुनु बर जौमति  
 अपरूप रूपक रंगे ।  
 रावण अरि पतनी तातक तय  
 ता सह पाविअ संगे ॥

१७ ।

नायक सँ दूति बचन ।

माधव देखलजँ तुअ धनि आजे ॥  
 सुतल नृपति सुत तसु तनया पति  
 तातक २ रामा ।  
 तसु तातक सुत तनिकर उपमेय  
 सेहे थिक ओहि ठामा ॥  
 दीस निगम दुइ आनि मिलाविय  
 ताहि दिअ बिधि मुख आधो ।  
 से लै आदि आधि रस मंगैअछि  
 एहन रमणि तुअ माधो ॥  
 पण्डित काँ पठ जट काँ पाहन  
 ई गित गोरख धन्दारी ।  
 भनहिँ बिद्यापति सैह चतुर जन  
 जैह बूझत अवधारी ॥

१८ ।

नायक सँ दूति बचन ।

माधव जाइति देखलि पथ रामा ।  
 अबला अरुण तरा गन बेढ़लि

चिकुर चामर अनपामा ॥  
 जलनिधि सुत सन वदन सोहाओन  
 सिखर बीज रद पाँती ।  
 कनक लता जनि फड़ल सिरी फल  
 बीह रचल बज्र भाँती ॥  
 अजेआ सुत रिपु बाहन जेहन  
 ता सन चलु जिमि राह्यी ।  
 सागर गरह साजि बर कामिनि  
 चललि भवन पति ताह्यी ॥  
 खगपति तनय तासि रिपु तनया  
 ता गति जेहन समाने ।  
 हर बाहन तँहि हेरइते हेरलन्हि  
 कबि बिद्यापति भाने ॥

## ॥ ४ ॥ अथ मिलन ॥

१६ ।

नायका सँ नायिक बचन ।

राज मेघ भय गरसल सूर । पथ परिचय दिवसहिँ भेल दूर ।  
 नहिँ बरिसय अबसर नहिँ होय । पुर परिजन संचर नहिँ कोय ॥  
 चल २ सुंदरि कर गए साज । दिवस समांगम सपजत आज ॥  
 गुरुजन परिजन डर कर दूर । बिनु साहस अभिमत नहिँ पूर ॥  
 एहि संसार सारबस्तु एह । तिला एक संगम जाब जिव नेह ॥  
 मनहिँ बिद्यापति कबि कंठ हार । कोटिऊँ न घटय दिवस अभिसार ॥

२० ।

सखी सँ नायिका बचन ।

पहरहिँ अयलजँ तरनि तरंग । पगु लागल कत सहस भुजंग ॥  
 निश्चिथ निशाचर संचर साथ । भाग न मोहिँ केओ धयलन्हि हाथ ॥  
 एत कय अयलजँ जीव उपेखि । तइओ न भेल मोहिँ माधव देखि ॥  
 तनि नहिँ पढ़लन्हि मदनक रीति । पिसुन बचन कयलन्हि परतीति ॥

दृती दम्पति दुअओ अबोध । काज आलस दुऊ परम विरोध ॥  
भनहिँ विद्यापति सुन बर नारि । धैरज धैरह मिलत मुरारि ॥

२१ ।

नायक सँ नायिका वचन ।

कुंज भवन सँ चलि भेलि हे  
रोकल गिरधारी ।  
एकहिँ नगर बसु माधव हे  
जनु कर बटवारी ॥  
काहु कनैआ मोर आचर हे  
फाटत नव सारी ।  
अपजस छैएत जगत भरि हे  
जनु करिअ उधारी ॥  
संगक सखि अगुआइलि हे  
हम एकसर नारी ।  
दामिनि आय तुलाइलि हे  
एक राति अन्हारी ॥  
भनहिँ विद्यापति गाओल हे  
सुनु गुणमति नारी ।  
हरिक संगे किछु डर नहिँ हे  
तू हे परम गमारी ॥

२२ ।

नायिका छत खदुख बर्णन ।

कानन कान्ह कान हम सूनल  
भै गेल आनक आने ।  
हेरैति शंकर रिपु मोहि हरलन्हि  
कि कहव तनिक गेआने ॥  
सात पाँच हम लीखि पठाओलि  
बऊ बिधि लिखलि बनाई ।  
से पुनि नाथ पाँच कय रखलन्हि  
दुइ फेरि देलन्हि मेटाई ॥

चानन चान आंग हम लेपलि  
 तै बाढ़ल अति दापे ।  
 अधरक लोभ सँ बिखधर ससरल  
 धरै चाह फेरि साँपे ॥  
 भनहिँ बिद्यापति दुऊक मुदित मन  
 मधुकर लोभित केली ।  
 असह सहधि कत कोमल कामिनि  
 जामिनि जिव दय गेली ॥

॥ ५ ॥ अथ अभिसार ॥

२३ ।

सखी सँ नवबिबाहिता नाथिका बचन ।  
 कैतुक चललि भवन केँ सजनी गे  
 संग दस चौदिसि नारी ।  
 बिच २ सोभित सुंदरि सजनी गे  
 जनि घर मिलत मुरारी ॥  
 ले अमरन कै खोड़स सजनी गे  
 पहिरि उत्तिम रंग चीर ।  
 देखि सकल मन उपजल सजनी गे  
 मुनिऊँक चित नहिँ धीर ॥  
 नील बसन तन घेरलि सजनी गे  
 सिर लेलि घोघट सारी ।  
 लग २ पऊ केँ चलइति सजनी गे  
 सकुचल अंकम नारी ॥  
 सखि सभ देखि भवन कै सजनी गे  
 धुरि आएलि सभ नारी ।  
 कर धय लेल पऊ लग केँ सजनी गे  
 हेरै बसन उधारी ॥  
 भय नर सनमुख बोलि सजनी गे  
 करै लागल सबिलाखे ।

नव रस रीतु पिरित भेल सजनी मे  
 दुऊ मन परम ऊलासे ॥  
 बिद्यापति एह गाओल सजनी मे  
 ई थिक नव रस रीती ।  
 बयस जुगल सम चित थिक सजनी मे  
 दुऊ मन परम ऊलासे ॥

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नायिका पूर्व राग ।

भल भेल दंपति प्रेशव गेल । चरण चपलता लोचन लेल ॥  
 दुऊक नयन कर दूतक काज । भूषण भय परिणत भेल लाज ॥  
 आव अनुखन देख आँचर हाथ । काज सखी सँ नत कय माथ ॥  
 हम अवधारलि सुन २ कान्ह । नागर करय अपन अवधान ॥  
 भौह धनुष गुन काजर रेख । मार नयन सर पुंख अवशेख ॥  
 रसमय बिद्यापति कवि गाव । राजा शिवसिंह बुभु रस भाव ॥

२५ ।

नायक नायिका मिलन ।

चलु २ सुंदरि शुभ करि आज । ततमत करैति नहिँ होए काज ॥  
 धनिअ बेआकुलि कोमल कंत । कोन परबोधव सखि परजंत ॥  
 सखि परबोधि सेज जब देल । पिआ हरखि उठि बाँहि धरि लेल ॥  
 नहिँ २ करय नयन ढर लोर । स्तूति रहलि धनि सजेआक ओर ॥  
 भनहिँ बिद्यापति हे जुबराज । सभ सँ बड़ थिक आँखिक लाज ॥

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नायक नायिका मिलन ।

सुंदरि चललिहि पऊ घर ना । चऊ दिशि सखि सभ कर धरि ना ॥  
 जैतहिँ लागु परेम डर ना । जैसे शशि काँप राज डर ना ॥  
 जैतहिँ हार टुटिअ गेल ना । भूखण बसन मलिन भेल ना ॥  
 रोय २ कजलि दहाय गेल ना । अदंकहिँ सिंदुर मेट गेल ना ॥  
 भनहिँ बिद्यापति गाओल ना । दुख सहिँ कँ मुख पाओल ना ॥

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नायक नायिका मिलन ।

प्रथमहिँ गेलि धनि प्रीतम पासै । हृदय अधिक भेल लाज तरासे ॥  
 ठाढ़ि भेलिहिँ धनि आँगो न डोले । हेम सुरत सनि मुखजँ न बेले ॥  
 कर दुज धय पज पास बैसाय । रूसलि छलि धनि बदन सुखाय ॥  
 मुख हेरि ताकय भमर भाँपि लेल । अंकम भरि काँ कमल मुखि लेल ॥  
 मनहिँ विद्यापति दैह सुमति मति । रस बुभ हिन्दूपति हिन्दूपति ॥

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अभिसार सुग्धा नायिका ।

अहे सखि अहे सखि लै जुनि जाहे । हम अति बालक आकुल नाहे ॥  
 बोल भरोस दय गेलि लिआय । पजक पलंग पर देलि बइसाय ॥  
 गोठ र सखि सम गेलि बहुराय । बजर केबाड़ पज देलन्कि लगाय ॥  
 तेहिँ अबसर पज जागल कते । चीर संभारलि जिउ भेल अते ॥  
 नहिँ र करे नयन ढर लोरे । काँच कमल भमरा भिक भोरे ॥  
 जैसे डगमग नलनिक नीरे । तैसे डगमग धनिक सरीरे ॥  
 मनहिँ विद्यापति सुनु कबिराजे । आगि जारि पुनि आगिक काजे ॥

२९।

नायक ओ सुग्धा नायिका मिलन ।

माधव सिरिस कुसुम सम राही ।  
 लोभित मधुकर कौसल अनुसर  
 नव रस पिबु अबगाही ॥  
 पहिल बयस धनि प्रथम समागम  
 पहिलुक जामिनि जामे ॥  
 आरति पति परतीति न मानधि  
 कि करधि केलिक नामे ॥  
 अंकम भरि हरि सयन सुताओल  
 हरल बसन अबिशेखे ।  
 चाँपल रोस जलज जनि कामिनि  
 मेदनि देल उपेखे ॥

एक अधर कै नीबि निरोपलि  
 दू पुनि तीनि न होई ।  
 कुच जुग पाँच पाँच शशि उगल  
 कि लय धरधि धनि गोई ॥  
 आकुल अलप बेआकुल लोचन  
 आंतर पूरल नीरे ।  
 मनमथि मीन बनसि लय बेधल  
 देह दसो दिशि पीरे ॥  
 भनहिँ बिद्यापति दुऊक सुदित मन  
 मधुकर लोभित केली ।  
 असह सहथि कत कोमल कामिनि  
 जामिनि जिव दय गेली ॥

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नायक ओ सुग्धा नायिका मिलन ।

कत अननय अनुगत अनुरोधि । पति गृह सखिहिँ सोहाओलि वोधि ॥  
 बिमुखि सुतलि धनि सुमुखि न होइ । भागल दल बज्ज लावय कोइ ॥  
 बालमु बेसनि बिलासिनि कोटि । मेलि न मिलय देलज्ज हिम कोटि ॥  
 बसन कृपाय बदन धन गोय । बादर तर शशि बेकत न होय ॥  
 गुरुजन परिजन दुखओ नेवार । मोहर मुनल अछि मदन भंडार ॥  
 भनजिँ बिद्यापति एहो रस जान । राय शिव सिंह लखिमा बिरमान ॥

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जखनहिँ लेल हरि कंचु अछोरि । कते परजुगति कयल अंग मेरि ॥  
 तखनुक कहिनी कहिअ न जाय । लाज सुमुखि धनि रहलि लजाय ॥  
 करेँ न मिभाय दुर बड़ दीप । लाज न मरय नारि कट जीव ॥  
 आकम्प कठिन सहय के पार । कोमल हृदय उखड़ि गेल हार ॥  
 बिद्यापति कबि तखनुक भान । केओ न कहे सखि होयत बिहान ॥

३२ ।

सखि सँ नायिका बचन ।

करि कुच मंडल रखलज्ज गोय । कमल कनक गिरि भाँपि न होय ॥  
 हरख सहित हेरलज्ज मुख काँति । पुलकित तनु मोर धर कत भाँति ॥

तखन हरल हरि अंचल मोर । रस भर ससर कसनि केर डोर ॥  
 सपना एक सखि देखलि में आज । तखनुक कौतुक कहइते लाज ॥  
 आनंद नोर नयन भरि गेल । प्रेमक आँकुर पल्लव देल ॥  
 विद्यापति कवि कौतुक गाव । राजा शिव सिंह बुझ रस भाव ॥

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सखी सँ नायिका बचन ।

कि कहव ए सखि केलि बिलासे । बिप्ररित सूरत नाह अभिलासे ॥  
 कुच जुग चार धराधर जानी । हृदय पड़त तँ पऊ देल पानी ॥  
 मातलि मनमथ दुरि गेल लाजे । अखिरल किंकिणि कंकण बाजे ॥  
 घाम बिन्दु मुख सुन्दर जोती । कनक कमल जनि फड़ि गेल मोती ॥  
 कहिय न पारिय पऊ मुख भासा । समुख निहारि दुह मन हासा ॥  
 भनहिँ विद्यापति रसमय बानी । नागरि रस पिअ अभिमत जानी ॥

३४ ।

सखी नायिका प्रत्युत्तर ।

आज देखिय सखि बड़ि अनुमनि सनि  
 बदन मलिन मुख तोरा ।  
 मंद बचन तोहि के न कहल अछि  
 से न कहिय किहु मोरा ॥  
 आजुक रैन सखि कठिन बितलि अछि  
 कान्हू रभस कर मंदा ।  
 गुन अबगुन पऊ एको न बुझलन्हि  
 राज गरासल चंदा ॥  
 अधर सुखाएल केस ओभाराएल  
 घाम तिलक बहि गेला ।  
 बारि बिलासनि केलि न जानयि  
 भाल अरुण उगि गेला ॥  
 भनहिँ विद्यापति सुनु बर जौमति  
 ताहि कहय किअ बाधे ।  
 जे किहु पऊ देल आँचर भाँपि लेलि  
 सखि सभ कर उपहासे ॥

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नायक सँ नायिका बचन ।

हे हरि हे हरि सुनिय अबन भरि  
 अब न बिलासक बेरा ।  
 गगन नकत कल सेहो अबेकत भेल  
 कोकिल करइकि फेरा ॥  
 चकवा मोर मोर कय चुप भेल  
 ओठ मलिन भेल चंदा ।  
 नगरक धेनु डगर कँ संचर  
 कुसुदिनि बसु मकरंदा ॥  
 सुखकेर पान सेहो रे मलिन भेल  
 अबसर भल नहिँ मंदा ॥  
 बिद्यापति भन इहो न निक धिक  
 जग भरि करइकि निंदा ॥

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अभिसार ।

गगन मगन होअ तारा । तँइओ न काऊ तजय अभिसारा ॥  
 अपना सरबस लार्थ । आनक बेलि नुड़िअ दुऊ हार्थ ॥  
 टूटल गम मोति हारा । बेकत भेल अकि नख क्षत धारा ॥  
 नहिँ नहिँ नहिँ पय भाखे । तइओ कोटि जतन कर लाखे ॥  
 भनहिँ बिद्यापति बानी । रहि तीनू मँह दूति सयानी ॥

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राधा कृष्ण बिलास बर्णन ।

सुरत समापि सुतल बर नागर  
 प्राणि पयोधर आपी ।  
 कनक शंभु जनि पूजि पुजावे  
 धयल सरोख्ह भाँपी ॥  
 सखि हे माधव केलि बिलासे ।

मालति रमि अलि नाइ अगोरथि  
 पुनु रति रंगक आसे ॥  
 बदन मिलाय धयल सुख मंडल  
 कमल बिमल जनि चंदा ।  
 भमर चकोर दुअओ अलसाएल  
 पीवि अमिअ मकरंदा ॥  
 भनहिँ बिद्यापति सुनह मधुर पति  
 राधा चरित अपारे ।  
 राजा शिवसिंह रूप नारायण  
 प्राणबती कंठहारे ॥

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सखी सँ नायिका बचन ।

टढ़ परिरंभनि पिड़लि मदान्हे । उबरि ऐलजँ सखि पुरबक पुन्ये ॥  
 टुटि किरिआएल मोतिक हारे । बसन लोटाएल सुरंग पनारे ॥  
 सुंदर कुच जुग नख कृत भरी । जनि गज कुंभ बिदारल हरी ॥  
 अधर दसन देखि जी मोर काँपे । चाँद मंडल जनु राजक भाँपे ॥  
 समुद्र ऐसनि निसि न पाविअ ओरे । कखन उगत मोर हित भय खरे ॥  
 अब न जाएब सखि पुनि पऊ ठामँ । जौँ जिव मारि नड़ावत कामँ ।  
 भनहिँ बिद्यापति तेजु भय लाजे । आगि जारि पुनि आगिक काजे ॥

॥ ६ ॥ अथ लाय ॥

३९ ।

सखी सँ नायिका बचन ।

सखि हे किलय बुभाएब कंते ।  
 जनिका जन्म होइत हम गेलजँ  
 ऐलजँ तनिकर अंते ॥  
 जाहि लय गेलजँ से चल आएल  
 तँ तर रहलि कपार्दे ।

से पुनि गेल ताहि ह्वम आनलि  
 तै ह्वम परम अन्याई ॥  
 जैतहि नाल कमल ह्वम तोरलि  
 करय चाह अवशेखे ।  
 कोह कोहायल मधुकर धायल  
 तैहि अधर कर दँशे ॥  
 बेलि भरल कुंभ तै उर गासलि  
 ससरि खसल केश पासे ।  
 सखि दस आगुपाकु भय चललिहि  
 तै उर्य खास न बाके ॥  
 भनहि बिद्यापति सुनु बर जौमति  
 ई सभ राखु मन गोई ।  
 दिन २ ननदि सँ प्रीति बड़ाएब  
 बोलि बेकत जनु होई ॥

४० ।

ननदि सँ नायिका वचन ।

ननदी सरूप निरूपह दोसे ।  
 बिनु विचार व्यभिचार बुभैबह  
 सासु करयबह रोसे ॥  
 कौतुक कमल नाल ह्वम तोड़लि  
 करय चाहलि अबतँसे ।  
 रोष कोष सँ मधुकर धाओल  
 तैहि अधर कर दँसे ॥  
 सरोबर घाट बाट कंटक तर  
 हेरि नहि सकलजँ आगू ।  
 साँकर बाट उबटि ह्वम चललजँ  
 तै कुच कंटक लागू ॥  
 गरुच्च कुंभ सिर धिर नहि थाकय  
 तै ओ धसल केश पासे ।  
 सखि जन सँ ह्वम पाकु पड़लजँ  
 तै भेल दीर्घ निशासे ॥

पथ अपराध पिशुन परचारल  
 तथिजँ उतर हस देला ।  
 अमरख ताहि धैरज नहिँ रहलै  
 तँ गद गद सुर भेला ॥  
 मनहिँ विद्यापति सुनु बर जउबति  
 ई सभ राखह गोई ।  
 नंदी सँ रस रीति बचाओब  
 गुप्त बेकत नहिँ होई ॥

॥ ६ ॥ अथ मान ॥

४१ ।

नायिकाक प्रार्थना नायक सँ ।

माधव बचन करिये प्रतिपाले ।  
 बड़ जन जानि प्ररख अवलंबलि  
 सागर होयत सताले ॥  
 सुवन भमिये भमि तुअ जस पाओलि  
 चौदिशि तोहर बड़ाई ।  
 चित अनुमानि बूमि गुन गौरव  
 महिमा कहलो न जाई ॥  
 आगा सभ केओ शील निवेदय  
 फल जानिये परिणामे ।  
 बड़ाक बचन कबऊ नहिँ बिचलय  
 निशिपति हरिन उपामे ॥  
 मनहिँ विद्यापति सुनु बर जउबति  
 एह गुन कोउ न आने ।  
 राय शिवैसिंह रूप नारायण  
 लखिमा देह प्रति माने ॥

४२ ।

बड़त्व बर्णन ।

बड़ जन जकर पिरीति रे । कोपजुँ न तजय रीति रे ॥  
 काग कोइल एक जाति रे । भेम भमर एक भाँति रे ॥  
 हेम हरदि कत बोच रे । गुनहि बुझिये उंच नीच रे ।  
 मनि कादब लपटाए रे । तैं कि तनिक गुन जाय रे ॥  
 बिद्यापति अवधान रे । सुपुरुष न कर निदान रे ॥

४३ ।

सखी सँ नायिका बचन ।

चानन भरम सेबलि हम सजनी  
 पुरत सकल मन काम ।  
 कंतक दरस परस भेल सजनी  
 सीमर भेल परिनाम ॥  
 एकहिँ नगर बसु माधव सजनी  
 पर भाबिनि बस भेल ।  
 हम धनि एहन कलाबति सजनी  
 गुण गौरव दुरि गेल ॥  
 अभिनव एक कमल फुल सजनी  
 दौना नीमक डार ।  
 सेहे फुल ओतही सुखाएल सजनी  
 रसमय फुलल नेवार ॥  
 बिधि बस आज आएल कृथि सजनी  
 एत दिन ओतहिँ गमाय ।  
 कोन परि करव समागम सजनी  
 मोर मन नहिँ पतिआय ॥  
 भनहिँ बिद्यापति गाओल सजनी  
 उचित आओत गुण साह ।  
 ऊठि बधाव कर मन भरि सजनी  
 आज आओत घर नाह ॥

४४ ।

नायक सँ नायिका बचन ।

लोचन अखण बुभलि बड़ भेद । रैन उजागरि गरुअ निवेद ॥  
 ततहिँ जाह हरि न करह लाथ । रैन गमौलह जनिकँ साथ ॥  
 कुच कुंकुम माखल हिय तोर । जनि अनुराग रागि कर गोर ॥  
 आनक भूषण लागल अंग । उकुति बेकत होअ आनक संग ॥  
 भनहिँ विद्यापति वजबजँ बाध । बड़ाक अनय मौन पय साथ ॥

४५ ।

नायिका सँ दूति बचन ।

कमल भमर जग अकए अनेक । सभ तँह सँ बड़ जाहि बिबेक ॥  
 मानिनि तोरित करिअ अभिसार । अबसर थोड़ज बहूत उपकार ॥  
 मधु नहिँ देलह रहलि कि खागि । से सम्पति जे परहित लागि ॥  
 अति अतिशय ओलना तुअ देल । जाब जीव अनुतापक भेल ॥  
 तोहँ नहिँ मन्दर तुअ काज । भलो मन्द होअ मन्द समाज ॥  
 भनहिँ विद्यापति दूति कह गोए । निज क्षति बिनु परहित नहिँ होए ॥

॥ ७ ॥ अथ विरह ॥

४६ ।

नायिकाक प्रति सखिक प्रबोधन ।

धन जौवन रस रंगे । दिन दश देखिअ तुलित तरंगे ॥  
 सुघटित बिह बिघटावे । बाँक बिधाता की न करावे ॥  
 ईओ भल नहिँ रीती । हठेँ न करिअ दुरि पुरुष पिरीती ॥  
 सच कित हेरय आसा । सुमरि समागम सुपजक पासा ॥  
 नयन तेजय जल धारा । न चेतय चीर न पहिरय हारा ॥  
 लख जोजन बस चन्दा । तैओ कुमुदिनि करय अनन्दा ॥  
 जकरा जासँ रीती । दुरजक दुर गेलँ देा गुन पिरीती ॥  
 विद्यापति कवि गाहे । बोलल बोल सुपज निरबाहे ॥

४७।

कोन बन बसथि महेस । केओ नहिँ कहथि उदेस ॥  
 तपोवन बसथि महेस । भैरव करथि कलेस ॥  
 कान कुंडल हाथ गोल । ताहि बन पिआ मिठि बोल ॥  
 जाहि बन सिकिओ न डोल । ताहि बन पिआ हसि बोल ॥  
 एकहिँ बचन बिच भेल । पऊ उठि परदेस गेल ॥  
 भनहिँ विद्यापति गाव । राधा कृष्ण बनाव ॥

४८।

नायिका कृत खदुख बर्णन ।

एक दिन कलि नव रीति रे । जल भिन जेहन प्रीति रे ॥  
 एकहिँ बचन भेल बीच रे । हसि पऊ उतरो न देल रे ॥  
 एकहिँ पलंग पर कान्ह रे । मोर लेख दुर देश भान रे ॥  
 जाहि बन केओ न डोल रे । ताहि बन पिआ हसि बोल रे ॥  
 धरव जोगिनिआक भेस रे । करव मँ पऊक उदेस रे ॥  
 भनहिँ विद्यापति भान रे । सुमुख न करे निदान रे ॥

४९।

परकीया नायिका सँ नायक बचन ।

पुर्वक प्रेम ऐलजँ तुअ हेरि । हमरा अवैत बैसलि मुख फेरि ॥  
 पहिल बचन उतरो नहिँ देलि । नैन कटाक्ष सँ जिव हरि लेलि ॥  
 तुअ अशिसुखि धनि न करिअ मान । हमजँ भ्रमर अति बिकल परान ॥  
 आस देख फेरि न करिये निरासे । होऊ प्रसन हे पुरह मोर आसे ॥  
 भनहिँ विद्यापति सुनु परमाने । दुऊ मन उपजल बिरहक बाने ॥

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नायिका सँ नायक बचन ॥

मानिनि आव उचित नहिँ मान ।  
 एखनुक रंग एहन सन लगइकि  
 जागल प्रथ पचौवान ॥  
 जूड़ि रहनि चकमक कर चानन  
 एहन समय नहिँ आन ।

यहि अवसर पऊ मिलन जेहन मुख  
 जकरहिँ होय से जान ॥  
 रमसि र अलि बिससि र करि  
 जेकर अधर मधु पान ।  
 अपन र पऊ सबऊ जेमाओलि  
 भूखल तुअ जजमान ॥  
 त्रिबलि तरंग सितासित संगम  
 ऊरज प्रभु निरमान ।  
 आरति पति परतिग्रह मगइकि  
 कर धनि सरवस दान ॥  
 दीप दिपक देखि धिर न रहय मन  
 दृढ़ कर अपन गेआन ।  
 संचित मदन बेदन अति दाखन  
 बिद्यापति कवि भान ॥

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नायिका बिजाप ।

माधव ई नहिँ उचित बिचारे ।  
 जनिक एहन धनि काम कला सनि  
 से किअ कर अभचारे ॥  
 प्राणऊँ ताहि अधिक कय मानव  
 हृदयक हार समाने ।  
 कोन परियुक्ति आन कै ताकब  
 की थिक ऊनक गेआने ॥  
 हापिन पुरुख कै केओ नहिँ निक कह  
 जग भरि कर उपहासे ।  
 निज धन अकैति नै उपभोगव  
 केवल परहिक आसे ॥  
 मनहिँ बिद्यापति सुनु मधुरापति  
 ई थिक अनुचित काजे ।  
 माँगि लाख बित से यदि होय नित  
 अपन करब कोन काजे ॥

## ५२ ।

हरि सँ नायिका बचन ।

आजु परल मोहि कोन अपराधे । किअ न हेरिये हरि लोचन आधे ॥  
 आन दिन गहि गृम लाविअ गेहा । बज्ज बिधि बचन बुझाएव नेहा ॥  
 मन दै खुसि रहल पज्ज सोई । पुरखक हृदय एहन नहिँ होई ॥  
 भनहिँ विद्यापति सुनु परमान । बाढ़ल प्रेम उसरि गेल मान ॥

## ५३ ।

सखी सँ नायिका बचन ।

माधव कि कहव तिहरो ज्ञाने ।  
 सुपज्ज कहलि जब रोस कयल तब  
 कर मूनल दुज्ज काने ॥  
 आयल गमनक बेरि न नीन ठरु  
 तँ किहु पुक्किओ न भेला ।  
 एहन करमहिन हम सनि के धनि  
 कर सँ परसमनि गेला ॥  
 जौँ हम जनितज्ज एहन निठुर पज्ज  
 कुच कांचन गिरि साधी ।  
 कौसल करतल बाज्ज लता लय  
 दृढ़ कय रखितज्ज बाँधी ॥  
 इ सुभिरिये जब जँ न मरिये तब  
 बुझि पड़ हृदय पखाने ।  
 हेमगिरि कुमरि चरन हृदय धरु  
 कबि विद्यापति भाने ॥

## ५४ ।

सखी सँ नायिका बचन ।

कि कहव आहे सखि निअ अगेआने । सगरो रहनि गमःओलि माने ॥  
 जखन हमर मन परसन भेला । दाखण अखण तखन उगि गेला ॥

गुरु जन जागल कि करब केली । तनु भपइत हम आकुल भेली ॥  
 अधिक चतुरपन भेलजँ अज्ञानी । लाभक लाभ सुरज भेल हानी ॥  
 भनहिँ बिद्यापति निअ मति दोसे । अवसर काल उचित नहिँ रोसे ॥

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नायिका कृत खटुख वर्णन ।

माधव तोँ हे जनि जाह बिदेसे ।  
 हमरो रंग रभस लय जैबह  
 लैबह कोन सनेसे ॥  
 बनहिँ गमन करु होएति दोसर मति  
 बिसरि जाएब पति मोरा ।  
 हिरा मनि मानिक एको नहिँ माँगव  
 फेरि माँगव पऊ तोरा ॥  
 जखन गमन करु नयन नीर भर  
 देखियो न भेल पऊ तोरा ।  
 एकहि नगर बसि पऊ भेल परबस  
 कैसे पुरत मन मोरा ॥  
 पऊ संग कामिनि बजत सोहागिनि  
 चंद्र निकट जैसे तारा ।  
 भनहिँ बिद्यापति सुनु वर जौमति  
 अपन हृदय धरु सारा ॥

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नायिका बिरह ।

मोहि तेजि पिआ मोर गेलाह बिदेस । कौनि पर खेपव बारि बयस ॥  
 सेज भेल परिमल फूल भेल बास । कतय भमर मोर परल उपास ॥  
 सुमरि र चित नहीँ रहे धीर । मदन दहन तन दगध शरीर ॥  
 भनहिँ बिद्यापति कबि जय राम । को करत नाह दैव भेल बाम ॥

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नायिका बिरह ।

सुंदरि बिरह सयन घर गेल । किय विधाता लिखि मोहि देल ॥  
 उठलि चिहाय बैसलि सिर नाय । चऊ दिसि हेरि र रहलि लजाय ॥  
 नेऊक बंधु सेहो कुटि गेल । दुऊ कर पऊक खेलाओन भेल ॥  
 भनहिँ विद्यापति अपरूप नेह । जेहन बिरह हो तेहन सिनेह ॥

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नायिका बिरह ।

माधव हमर रटल दुर देस । केओ न कहे सखि कुशल सनेस ॥  
 जुग र जिवथु बसथु लख कोस । हमर अभाग ऊनक कोन दोस ॥  
 हमर करम भेल बिह बिपरीत । तेजलन्हि माधव पुरविल प्रीत ॥  
 हृदयक बेदन बान समान । आनक दुख आन नहिँ जान ॥  
 भनहिँ विद्यापति कवि जय राम । कि करत नाह दैव भेल वाम ॥

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नायक सँ बिरहवती नायिका वचन ।

माधव र होऊ समधान । तुअ बिनु भुवन करव रितु पान ॥  
 प्रथम पचीस अठाइस भेल । ता सम बदन हेम हरि लेल ॥  
 पचीस अठारह बीस तनु जार । क्विति सुत तेसर से जिव मार ॥  
 सुमरिअ माधव ओ दिन सिनेह । जे दिन सिँह गेल मीनक गेह ॥  
 भनहिँ विद्यापति अछर लेख । बुध जन होय से कहे बिशेख ॥

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सखी कृत नायिका बिरह वर्णन ।

कुसुमित कानन कुंज बसी । नैनक काजर घोर मसी ॥  
 नख सँ लिखलि नलनि दल पात । लीखि पठाओलि आखर सात ॥  
 प्रथमहिँ लिखलन्हि पहिल बसंत ॥ दोसरहिँ लिखलन्हि तेसराक अंत ॥  
 लिखि नहिँ सकलिहि अनुज बसंत । पहिलहिँ पद अक्कि जीवक अंत ॥  
 भनहिँ विद्यापति अछर लेख । बुध जन होयि से कहथि बिशेख ॥

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नायिका विरह ।

मन परबस भेल परदेस नाह । देखि निशाकर तन उठ धाह ॥  
मदन बेदन दे मानस अन्त । काहि कहव दुख परदेस कन्त ॥  
सुमरि सनेह गेह नहिँ आव । दाखन दादुर कोकिल राव ॥  
ससरि र खसु निबिबन आज । बड़ मनोरथ घर पऊ न समाज ॥  
भनहिँ विद्यापति सुनु परमान । बुभु नृप राघव नव पचोबान ॥

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नायिका विरह ।

प्रथम एकादस दै पऊ गेल । सेहो रे बितित मोर कत दिन भेल ॥  
रति अवतार बयस मोर भेल । तैओ नहिँ पऊ मोर दरसन देल ॥  
अब न धरम सखि बाँचत मोर । दिन २ मदन दुगुन सर जोर ॥  
चान सुरुज मोहि सहिओ न होए । चानन लाग बिखम सर सोए ॥  
भनहिँ विद्यापति गुनबति नारि । धैरज धैरज मिलत सुरारि ॥

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नायिका विरह ।

माधव बूझलि तुअ गुन आज ।  
पच दुन दस गुन दसगुन सै गुन  
सेहो देल कोन काजे ॥  
चालिस काटि चारि चौठई  
से हम से पऊ मोरा ।  
कपटी कन्हेआ केलि नहिँ जानथि  
कैलन्हि जनमक ओरा ॥  
साठि काटि दह बुंद बेबरजित  
से कत कर उपहासे ।  
पऊक बियाद सहै नहिँ पावी  
दुइ बुन करब गरासे ॥

नवो बुना दय नवो बाम कर  
 से उर हमर घाने ।  
 से हरखित मुँह हेरि न होय  
 कारन के नहिँ जाने ॥  
 भनहिँ विद्यापति सुनु बर जौमति  
 ताहि करथि केअ बाधा ।  
 अपन जीव दय पर केँ बुभाविय  
 कमल नाल दुइ आधा ॥

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ऊधव सँ गोपी बचन ।

चानन भेल बिखम सर रे  
 भूखन भेल भारी ।  
 सपनऊँ हरि नहिँ आएल रे  
 गोकुल गिरधारी ॥  
 एकसर ठाढ़ि कदम तर रे  
 पथ हेरथि सुरारी ।  
 हरि बिन देह दगध भेल रे  
 भामरु भेल सारी ॥  
 जाऊ जाऊ तौँहिँ ऊधव हे  
 तौँ हे मधुपुर जाहे ।  
 चंद्र बदन नहिँ जीउति रे  
 बध लागत काहे ॥  
 भनहिँ विद्यापति तन मन दे  
 सुनु गुनमति नारि ।  
 आजु आओत हरि गोकुल रे  
 पथ चलु भटभारि ॥

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सखी सँ नायिका बचन ।

गगन गरजि घन घोर (हे सखि) कखन आओत पऊ मोर ॥  
 उगलन्हि पाँचोबान (हे सखि) अब न बचत मोर प्रान ॥  
 करब कओन परकार (हे सखि) जौवन भेल जिव काल ॥  
 भनहिँ विद्यापति भान (हे सखि) पुरुष करहि परमान ॥

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नायिका बिरह ।

माधव मास तीथि कल माधव  
 अबध करिए पऊ गेलाह ।  
 कुच जुग सेंसु परसि हसि कहलन्हि  
 तँ प्रतीति मोहि भेलाह ॥  
 अबधि ओर भेल समय बेआपित  
 जीवन बहि गेल आसे ।  
 तखनुक बिरह जुबति नहिँ जीउति  
 कि करत माधव मासे ॥  
 कन १ कय काँ दिवस गमाओलि  
 दिवस २ कय मासे ।  
 मास २ कय बरख गमाओलि  
 आव जिवन कौन आसे ॥  
 आम मजर धर मन मोर गह्वर  
 कौकिल सबद भेल मंदा ।  
 एहन बएस तेजि पऊ परदेस गेल  
 कुसुम पिउल मकरंदा ॥  
 कुमकुम चानन आगि लगाओल  
 केओ कहे सीतल चंदा ।  
 पऊ परदेस अनेक केँ राखि  
 बिपति चिन्हिये भल मंदा ॥

भनहिँ विद्यापति सुनु बर जौमति  
हरिक चरण करु सेवा ।  
परल अनाइत तैं छथि अंतय  
बालसु दोस न देवा ॥

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नायिका विरह ।

लिखब उनैस सताइसक संग । से पुनि लिखब पचीसक संग ॥  
जनिकाँ सोपि गेला मोर आहि । से पुनि गेलाह देखब नहिँ ताहि ॥  
बड़ अनुचित आनक परबेस । से पुनि ऐलाह तकल सनेस ॥  
माधव जनि दीअह मोर दोस । कत दिन राखब जूनक भरोस ॥  
भनहिँ विद्यापति आखर लेख । बुध जन हो से कहे बिसेख ॥

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सखी सँ नायिका बचन ।

मोहन मधुपुर बास ( हे सखि ) हमजँ जाएव तनि पास ॥  
रखलन्हि कुबजाक नेह ( हे सखि ) तेजलन्हि हमरो सनेह ॥  
कत दिन ताकब बाट ( हे सखि ) रटला जमुनाक घाट ॥  
ओतहिँ रहथु दृढ़ फेरि ( हे सखि ) दरसन देघु एक बेरि ॥  
भनहिँ विद्यापति रूप ( हे सखि ) मानुख जनम अनूप ॥

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सखी सँ नायिका बचन ।

आस लता लगाओलि सजनी  
नैनक नीर पटाय ।  
से फल अब तरुणात भेल सजनी  
आँचर तर न समाय ॥  
काँच साँच पऊ देखि गेल सजनी  
तसु मन भेल कुह भान ।  
दिन २ फल तरुणात भेल सजनी  
अऊ मन न करु गेआन ॥

सम केर पऊ परदेस बसि सजनी  
 आएल सुमिरि सिनेह ।  
 हमर एहन पऊ निरदय सजनी  
 नहिँ मन बाढ़य नेह ॥  
 भनहिँ बिद्यापति गाओल सजनी  
 उचित आओत गुण साह ।  
 ऊटि बधाव कर मन भरि सजनी  
 आज आओत घर नाह

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सखी सँ नायिका बचन ।

प्रथम बयस हम कि कहब सजनी  
 पऊ तजि गेलाह बिदेस ।  
 कत हम धैरज बाँधब सजनी  
 तनि बिनु सहब कलेस ॥  
 आओन अबधि बितित भेलि सजनी  
 जलधर कपल दिनेस ।  
 सिसिर बसंत उखम भेल सजनी  
 पाओस लेल परबेस ॥  
 चऊ दिस भिँगुर भन कर सजनी  
 पिक सुंदर कर गान ।  
 मनसिज मारु मरम सर सजनी  
 कतेक सुनब हम कान ॥  
 सेज कुसुम नहिँ भावय सजनी  
 बिख सम चानन चीर ।  
 जैओ समीर सितल बऊ सजनी  
 मन बच उड़ल सरीर ॥  
 भनहिँ बिद्यापति गाओल सजनी  
 मन धनि करिअ ऊलास ।  
 सुदिन हेरि पऊ आओत सजनी  
 मन जनि करिअ उदास ॥

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नायिका बिरह ।

प्रथम समागम भेल रे । हठन रइनि बिति गेल रे ॥  
 नव तनु नव अनुराग रे । विनु परिचय रस माँगु रे ॥  
 सिरि सम पड तजि गेल रे । जौवन उपगत भेल रे ॥  
 अब न जिअव विनु कंत रे । आव जीव भेल अंत रे ॥  
 भनहिँ बिद्यापति भान रे । सुपुरुष गुनक निधान रे ॥

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नायिका बिरह ।

कर तल लीन शोभय मुखचन्द । किसलय मिलु अभिनव अरविन्द ॥  
 अहनिशि गरय नयन जलधार । खंजन मिलि उगिलत मोतिहार ॥  
 कि करति अशिसुखि कि बोलत आन । विनु अपराध विसुख भेल कान्द ॥  
 बिरह बिखिन तनु भेल हरास । कुसुम सुखाय रहल अक्कि बास ॥  
 भाखइति सँशय पड़ल परान । कबज न उपसम कर पचवान ॥  
 भनहिँ बिद्यापति सुन वर नारि । धैरज धैरज मिलत मुरारि ॥ ५९ ॥

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नायिका बिरह ।

प्रथमहिँ उपजल नव अनुरागे । मन कर प्राण धरिअ तसु आगे ॥  
 आव दिने २ भेल प्रेम पुराने । भुगतल कुसुम सुरभि कर आने ॥  
 हरि सँ कहव सखि हमरी विनीती । विसरि न हलबिये पख पिरौती ॥  
 रभस समय पिया जत कहि गेला । अधरजुँ आध सेहओ दुरि गेला ॥  
 भनहिँ बिद्यापति इहो रस जाने । राय शिव सिंह लखिमा बिरमाने ॥

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नायक सँ दूति बचन ।

माधव कि कहव ताही । तुअ गुन लुबधि सुगुध भेलि राही ॥  
 मलिन बसन तनु चीरे । करतल कमल नयन ठर नीरे ॥  
 उर पर सामरि बेनी । कमल कोष जनि कारि लगैनी ॥  
 केओ सखि ताकथ निशाँस । केओ नखनी दल करय बतासे ॥

केओ बोल आयल हरी । ससरि उठलि चिर नाम सुमरी ॥  
बिद्यापति कवि गावे । बिरह बेदन निख सखि समुभावे ॥

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सखी सँ नायिका बचन ।

कोन गुन पऊ परबष भेल सजनी  
बुभलि तनिक भल मंद ।  
मनमथ मन मथ तनि बिनु सजनी  
देह दहय निशि चंद ॥  
कह ओ पिसुन शत अबगुन सजनी  
तनि सम मोहि नहिँ आन ।  
कतेक जतन सँ मेटिअ सजनी  
मेठय न रेख पखान ॥  
जँ दुरजन कटु भाखय सजनी  
मोर मन न होअ बिराम ।  
अनुभव राज पराभव सजनी  
हरिन न तेज हिम धाम ॥  
जइओ तरणि जल शोखय सजनी  
कमल न तेजय पाँक ।  
जे जन रतल जाहि सँ सजनी  
कि करत बिह भय बाँक ॥  
बिद्यापति कवि गाओल सजनी  
रस बुभय रसमंत ।  
राजा शिवसिंह मन दय सजनी  
मोदबती देई कंत ॥

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नायक सँ दूति बचन ।

माधव देखलि बिओगिनि नामे  
अधर न हाँस बिलास सखी संग  
अहोनिष जय तुअ नामे ॥

आनन सरद सुधाकर सम तसु  
 बेले मधुर धुनि बानी ।  
 कोमल कमल अरुण कुन्हिलाएल  
 देखि मन ऐलज्ज जानी ॥  
 हृदयक हार भार भेल सुभ धनि  
 नैन न होए निरोधे ।  
 सखि सभ आय खेलाओलि रंग करि  
 तसु मन किक्कुओ न बोधे ॥  
 रगड़ल चानन मृगमद कुमकुम  
 सभ तेजलि तुअ लाई ।  
 जनि जलहीन मीन जक फिरइकि  
 अहोनि स रहइकि जागी ॥  
 दूति उपदेस सुनि गुनि सुमिरल  
 तइखन चलजाह धाई ।  
 मोदवती पति राघव सिंह गति  
 कबि बिद्यापति गाई ॥

## ॥ ८ ॥ अथ विरहांत ॥

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राधा कृष्ण बिलाप ।

माधव जाए केवाड़ कोड़ाओल  
 जाहि मंदिर बसु राधा ।  
 चीर उघारि अधर मुख हेरल  
 चान उगल कथि आधा ॥  
 चीर करपूर पान हम बासलि  
 और साँठल पकमाने ।  
 सगर रैन हम बैसि गमाओलि  
 खंडित भेल मोर माने ॥

मेथुरा नगर अटक हम रहलजँ  
 किअ न पठाओल दूती ।  
 मानिक एक मानिक दस पथरल  
 ओतहि रहल प्रज सूती ॥  
 कमल नयन कमला पति चुंबित  
 कुंभकरण सम दापे ।  
 हरिक चरण धै गाबधि बिद्यापति  
 राधा छया बिलापे ॥

## ॥ ६ ॥ अथ गीत नाना प्रकार ॥

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गंगाक स्तुति ।

कत सुख सार पाओल तुअ तीरे । क्वाड़ित निकट नयन बह नीरे ॥  
 कर जोड़ि बिनमजो बिसल तरंगे । पुन दरशन हेअ पुनमति गंगे ॥  
 एक अथराध क्षेमब मोर जानी । पाए परसल मातु तुअ पानी ॥  
 कि करब जप तप जोग धेआने । जनम कृतारथ एकाहिँ समाने ॥  
 भनहिँ बिद्यापति समदजो तोही । अनूकाल जनु बिसरह मोही ॥

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नायिका बचन पथिक सँ ।

पिआ मोर बालक हम तरणी ।  
 कोन तप चुकलौह भेलौह जननी ॥  
 पहिर लेलि सखि एक दक्किनक चीर ।  
 पिआ के देखैति मोर दगध शरीर ॥  
 पिआ लेलि गोद काँ चललि बजार ।  
 हटिआक लोग पुके के लागु तोहार ॥  
 नहिँ मोर देखोर कि नहिँ कोट भाई ।  
 पुरव लिखल कल खानी हमार ॥

बाट रे बटोहिआ कि तौंहीं मोर भाई ।  
 हमरो समाद नैहर लेन जाह् ॥  
 कहिऊन बवा किनय धेनु गाई ।  
 दुधवा पिलाय कँ पोसत जमाई ॥  
 नहिँ मोरा टका अछि नहिँ धेनु गाई ।  
 कौने बिधि पोसब बालक जमाई ॥  
 भनहिँ विद्यापति सुनु वज नारी ।  
 धैरज धय रऊ मिलत सुरारी ॥

८० ।

परकीया नायिका ओ नायक सँ प्रत्युत्तर ।  
 सुंदरि हे तौं सुबुधि सेआनि । मरी पिआस पिआबऊ पानि ॥  
 के तौं थिकाह ककर कुल जानि । बिनु परिचय नहिँ देव पिढ़ि पानी ॥  
 थिकऊँ पयुकजन राज कुमार । धनि के बिओग भरमि सँसार ॥  
 आवह बैसह पिव लह पानि । जे तौं खोजबह से देव आनि ॥  
 ससुर भैसुर मोर गेलाह बिदेस । खामिनाथ गेल कथि तनिक उदेस ॥  
 सासु घर आन्दरि नैन नहिँ सूझ । बालक मोर बचन नहिँ बूझ ॥  
 भनहिँ विद्यापति अपरूप नेह । जेहन बिरह हो तेहन सिनेह ॥

८१ ।

मैना कृत शिव बर्णन ।

घर घर भरमि जनम नित  
 तनिकाँ केहन बिबाह ।  
 से अब करब गोरी बर  
 ई होय कतय निबाह ॥  
 कतय भवन कत आगन  
 बाप कतय कत माय ।  
 कतऊँ ठओर नहिँ ठेहर  
 ककर एहन जमाए ॥  
 कोन कयल एह असुजन  
 केओ न हिनक परिवार ।

जे कयल हिनक निबंधन  
 धक धिक से पजिआर ॥  
 कुल परिवार एको नहिँ जनिका  
 परिजन भूत बैताल ।  
 देखि २ भुर होए तन  
 के सहय हृदयक साल ॥  
 बिद्यापति कह सुंदरि  
 धरज मन अबगाह ।  
 जे अछि जनिक बिबाही  
 तनिकाँ सेह पै नाह ॥

८२ ।

उमा सखी छत शिव बर्यन बिबाह समय ।  
 आगे माई एहन उमत बर लैल  
 हेमत गिरि देखि २ लगइक रंग ।  
 एहन उमत बर घोड़बो न चढ़इक  
 जेहि घोड़ रंग २ जंग ॥  
 बाघक काल जे बसह पलानल  
 साँपक भोरल तंग ।  
 डिमिकि डिमिकि जे डमरू बजइन  
 खटर २ कर अंग ॥  
 भकर भकर जे भाँग भकोसथि  
 कटर पटर कर गाल ।  
 चानन सौँ अनुरागल धिकइन  
 भसम चड़ाबधि अंग ॥  
 भूत पिसाच अनेक दल साजल  
 सिर सौँ बहि गेल गंग ।  
 भनहिँ बिद्यापति सुनिये मनाइन  
 थिकाह दिगंबर भंग ॥

## TRANSLATION OF THE SONGS OF BIDYA'PATI JHA'KUR.\*

## CHAPTER I.

## YOUNG LOVE.

## (1.)

1. O pretty one, (haste and) bathe thyself. Lo, love searched for me and smote me on the heart.

2. The limp garments cling to thy body, and thou becomest as one who arouseth the passions of saints.

3. The water falleth down in rivers through the locks of thy hair, and it seemeth to me dark as a moonless night.

4. Thy bosom is like two fair *chakrás*.† Cover them, O cover them with thy lotus hands.

5. And if thou dread entangling them in the snare of thy arms, (fear not, but) hold them fast. (Else assuredly) will they fly away to heaven.

6. Bidyápati saith, a good husband will never be a fool.

## (2.)

1. In the midst of thorns the flowers are blooming. The bee is confounded, and cannot distinguish the odours.

2. Though the bee wander, and sport everywhere; without thee, O jasmine, he cannot get rest.

3. Its life dependeth on honey, and thou art full of honey. Keepest thou the honey stored up within thy heart through modesty?

4. Consider well in thine heart; If the bee die, who will be guilty of his death?

5. Bidyápati saith, as long as it sip the nectar of thy lower lip, so long will it live.

## (3.)

1. Who doth not do his own work? Who doth not serve his own master?

2. Every one seeketh his own interest; he is a good man who carrieth out his task to the end.

3. O friend, his life is precious, who willingly rendereth assistance to others.

\* The following translations are not always so literal as the preceding; as all difficulties have been explained in the vocabulary.

† *Anas casarca*.

4. If one who is injured take refuge with thee, do not disappoint him as long as anything remaineth to thee.

5. (If thou disappoint him), he may perhaps obtain his desire from another, but still regret will remain in thy soul.

6. Bidyapati saith, do not proclaim thine indigence. Only the great can comply with great requests.

(4.)

1. O friend, O friend, speak not of aught else. Now Krishn daily desireth thy virtues more and more.

2. For no apparent reason he is continually coming near thee, and thou perceivest it in thine heart, though thou conceal it through shame.

3. Even when he is going elsewhere, he casteth a glance at thee ; no one can turn aside a greedy eye.

4. He is full of devices, and so art thou ; like two flowers tied upon a single stalk.

5. Bidyapati the necklace of poets saith, with one arrow Love hath smitten two hearts.

(5.)

*Rádha addresses Krishn at a river crossing.*

1. "Catch my hand, and cross me over, I will give thee, O Kanhaiyá, a matchless necklace.

2. "All my friends went off before me, and left me alone. I know not by what path they have gone.

3. "I will not go with thee, but along the deserted bank of the river."

4. Bidyapati saith, O damsel, pray to God.

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## CHAPTER II.

### THE COMMENCEMENT OF RÁDHÁ'S LOVE FOR KRISHN.

(6.)

1. The charming season of Spring is come. The southern wind bloweth gently.

2. In a dream a form said to me, "Remove the cloth from before thy face."

3. Even though the creator tried his best, the moon could not be equal to thy face (in beauty).

4. Though he cutteth (the face of the moon) several times, and shapeth (it) anew, still it cannot equal (thy) face.

5. The lotus could not obtain the excellence of thine eyes ; who in the world doth not know it.

6. Driven to shame by (the beauty of) thy lotus eyes, he went and hid himself in the water.

7. Bidyápati saith, hear O pretty one, such women are like Lakshmi in beauty.

8. I say this in the presence of king Śīb Śīh, Rúp Nárāyaṇ, and Lakshmi, his queen.

(7.)

1. O Mádhab, appease the fair one.

2. What other damsel hath ever offered caresses such as she hath.

3 and 4. The clouds pour rain, and fill the earth with water, and the night is dark and fearful, still she hath remembered thy virtues, and hath come. There is no bound to what she will bear for thee.

5 and 6. She who trembleth at a picture of the king of serpents on a wall, hath come smiling to thee, sweet as she is, veiling her jewel face.

7. Thy beloved hath foresworn her husband's love, and come to thee in spite of all the censure of her relations.

8. The Lady is intoxicated with the sweet wine of thy love, and hence careth not for aught else.

9 and 10. Bidyápati, the wise poet and appreciator of the pleasures of love, hath sung this. When Desire and Love are together in a person's heart, what crime will he not commit.

(8.)

1. I saw the graceful form of the lotus-faced one. For awhile, how much love arose in her heart.

2. Her love is fresh and the shame thereof is great. Her affection is visible (on her face), still she trieth to conceal it.

3. Now she approacheth him, and now retreateth. She neither yieldeth to embraces with all her heart, nor doth she shew aversion.

4. Her eyes remain not steady, and when she is caught by her hand, she concealeth her face.

5. Bidyápati saith, I sing the pleasure of love ; the bride, by these actions, giveth others to understand her willingness.

(9.)

*A Riddle describing Rádhá's condition.*

1. Add the third vowel\* after the third one† to the vowel‡ which is

\* ऊ

† इ

‡ आ; आ + ऊ = आऊ which means "come."

to the left of the third vowel. The body of the damsel hath become like the third\* after three.

2. The blooming damsel uttering only three letters† hath at length become angered ; for Mádhab is like the third day‡ after the third one.

3. She uttered the three letters† and stood up. The witness of that fact is, O Mádhab, the third after the third day.‡

4. Bidyapati saith, the affection shown in all these 'threes' is that of a damsel for her love.

(10.)

1. O Mádhab, the pretty one can live no longer.

2. The beautiful girl hath made over everything to those from whom she took them.

(3 and 4.) Overcome by the pangs of love, she hath returned her moon-like face to the moon, the play of her eyes to the fawn, the locks of her hair to the *chámara*.§

(5 and 6.) Her teeth to the seeds of the pomegranate, her speech to the cuckoo, and the form of her body to the lightning. I have learnt all this, and have come here.

7. She lieth upon the earth waking the whole night, and riseth uttering the name of Hari.

8. The damsel keepeth reciting thy love with all her heart, and only for this doth she live.

(9 and 10). Bidyapati saith, "Hear, O Mathurapati, do not longer delay, but make her drink the honey-like ambrosia of thy lower lip. Then only can she be restored to life."

(11.)

1. My Creator hath become pleased with me. Rám hath favoured me with a visit.

2. I saw his charming face, and the desires of my heart were fulfilled.

3. The five-armed God of Love awoke within my heart, and my wisdom could not remain in subjection.

4. Bidyapati singeth that a good husband will never drive his wife to extremities.

(12.)

1. Tell me, Sweet-heart : why conceal it ? I see thee adorned in costly garments.

\* पाँच, 'five,' = पंचवान *i. e.* Kandarpan the god of love.

† माधव the name of her beloved.

‡ बहस्यति = जीव which means her life.

§ Borassus Flabelliformis.

2. Thou hast scented thy limbs with musk. Who is the happy one to whom thou art about to yield thyself?

3. Thou art continually rising, and gazing towards the west; seeking to learn how far the day has gone, and when the sun will set.

4. Thou hast tied the tell-tale anklet, high above thine ankle (to prevent its tinkling being heard). Thou hast girded up thy raiment dark as the dark night itself.

5. With a smile dost thou rise, distilling nectar from it. O, the dark night is pleasant.

6. 'Bidyápati singeth, hear, O good Lady, keep patience and Murári will meet thee.

(13.)

1. Fair one, conceal not thyself.

2. If any one is so happy as to obtain thy love as the fruit of his former virtuous acts, great will be the accomplishment of his love to-day.

3. Thou hast anointed thy forehead with musk and aloes, and cunningly arranged thy nut-brown garments.

4. Thou art watching the eyes of thine elders, and, gazing towards the west, art wishing that the night may come.

5. Without a wherefore thou comest and goest in the house; closing thy lotus eyes (in shame).

6. Thy body is quivering with excitement, smiles cover thy face without apparent reason; and full of delight, hast thou arisen from thy couch.

7. Bidyápati the poet saith, her excuses are not probable to any one in his senses.

8. 'Rájá Śib Śih, Ráp Náráyaṇ understandeth the pleasures of every grade.'

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### CHAPTER III.

#### RÁDHÁ'S BEAUTY.

(14.)

1. O Mádhav, how shall I tell the beauty of the lovely one.

2. With great efforts the Creator hath adorned her, and I have seen her with mine own eyes.

3. Her feet are beautiful as a pair of lotuses, and her gait is stately as that of *Airúvat*.\*

\* Indra's elephant.

4. (Her thighs are like) a golden plantain, over them he placed a slim lion's (waist), and over that a mount *Meru*.\*

5. Over mount *Meru* he made two lotuses to bloom, and, though without a stalk, they overflow with loveliness.

6. Her diamond necklace is like the stream of the Gangá; and thus those lotuses are not dried up.

7. Her lips are red like the *Bimbá* fruit, and her teeth like pomegranate seeds. The sun and moon† rise near them.

8. *Ráhu*‡ dwelleth afar, and doth not approach to devour them.

9. She hath eyes like a deer (*sáranga*), and the voice of the *koil* (*sáranga*), (and her brows are like) a bow (*sáranga*).

10. And over the bow appear ten bees§ (*sáranga*) who playfully sip the honey (of her brow).

11. *Bidyapati* saith, hear, pretty one, there is no other in this world so beautiful as she.

12. I say this in the presence of king *Sib Sīh*, *Rúp Nárāyaṇ*, and *Lakṣmī*, his queen.

(15.)

1. O friend, I saw a wise, and clever, and blooming damsel on the way.

2. O friend, the Creator made her like unto a golden creeper, and brought her here.

3. O friend, her gait was stately as that of an elephant, and she appeared like a princess.

4. He who will obtain one such as her for his bride, will have obtained all the four blessings, (*viz.*, wealth, virtue, desire, and salvation).

5. O friend, she wore a blue dress, and loosened the braids of her hair.

6. Over the loosened hair, O friend, a bee sat with open wings imbibing nectar.

7. O friend, her waist is like that of a lion, and her eye like the lotus.

8. *Bidyapati* sang this, O friend, truly she hath gained every grace.

\* Alluding to the stomach which has three wrinkles, and is therefore supposed to be rugged like a mountain.

† Her two eyes.

‡ The short hair of the forehead, personified as the demon of eclipse.

§ The short hair of the forehead.

## (16.)

*A Riddle describing Rádhá's beauty.*

1. O Mádhav, I saw a fair one on the way.
2. Her gait is pleasing as that of the conveyance<sup>1</sup> of the father<sup>2</sup> of the friend<sup>3</sup> of him<sup>4</sup> who sits on Garuḍa.
3. Like in beauty to the wife<sup>5</sup> of the son<sup>6</sup> of the sister<sup>7</sup> of the husband<sup>8</sup> of the fourth daughter<sup>9</sup> of *Dakṣh*.
4. And on account of that more beautiful than the enemy<sup>10</sup> of the husband<sup>11</sup> of the daughter<sup>12</sup> of the foe<sup>13</sup> of the king<sup>14</sup> of the Gods.
5. Her face is beautiful as that which comes fourth<sup>15</sup> after the preceptor<sup>16</sup> of the enemy<sup>17</sup> of the sons<sup>18</sup> of *Aditi*.
6. She hath arranged a necklace of the treasure of the children<sup>19</sup> of the food<sup>20</sup> of the son<sup>21</sup> of a pitcher.
7. The slimness of her waist is like that of the conveyance<sup>22</sup> of the daughter<sup>23</sup> of the wife<sup>24</sup> of *Nand*.
8. Her breasts are round like the fruit<sup>25</sup> beloved by the lord<sup>26</sup> of the husband<sup>27</sup> of *Kám Dhenu*.
9. Bidyápati saith, hear, O fair ones, the tint of her form is wondrous.
10. By performing a penance like that of the father<sup>28</sup> of the wife<sup>29</sup> of the enemy<sup>30</sup> of *Rábaṇ* a man can attain to such as this.

## (17.)

*The Same.*

1. O Mádhav, to-day I saw thy beloved.
- 2 & 3. "In her I see the resemblance of the son<sup>31</sup> of the father<sup>32</sup> of the wife<sup>33</sup> of the father<sup>34</sup> of the father<sup>35</sup> of the husband<sup>36</sup> of the daughter<sup>37</sup> of the son<sup>38</sup> of the king<sup>39</sup> of the earth.

<sup>1</sup> Airávat. <sup>2</sup> Indra. <sup>3</sup> Arjun. <sup>4</sup> Krishṇ.

<sup>5</sup> Rati. <sup>6</sup> Pradyumna, *i. e.* Kámdeb. <sup>7</sup> Rukmiṇí, *i. e.* Lakshmi. <sup>8</sup> Som. <sup>9</sup> Rohiṇí.

<sup>10</sup> Kámdeb. <sup>11</sup> S'iva. <sup>12</sup> Párvatí. <sup>13</sup> Himálaya. <sup>14</sup> Indra.

<sup>15</sup> Monday, *i. e.* the moon. <sup>16</sup> S'ukra, *i. e.* Friday. <sup>17</sup> Daityas. <sup>18</sup> Gods.

<sup>19</sup> Pearls. <sup>20</sup> The sea. <sup>21</sup> Agastya.

<sup>22</sup> A lion. <sup>23</sup> Máya, *i. e.* Durgá. <sup>24</sup> Yasodá.

<sup>25</sup> The *bel* fruit. <sup>26</sup> S'iva. <sup>27</sup> A bull.

<sup>28</sup> Janak. <sup>29</sup> Sitá. <sup>30</sup> Rám.

<sup>31</sup> Moon. <sup>32</sup> Ocean. <sup>33</sup> Lakshmi. <sup>34</sup> Krishṇ. <sup>35</sup> Pradyumna.

<sup>36</sup> Aniruddh. <sup>37</sup> Ushá. <sup>38</sup> Bápásur. <sup>39</sup> Bali.

4 & 5. "The moon faced damsel hath adorned herself with the sixteen\* (graces) and other (charms), and seeketh for thy fullest love. O Mádhab, thy beloved is of this nature.

6 & 7. This song is extremely complicated† in its meaning, and hence it is an object of study for the learned, and hard as a stone for the ignorant. Bidyápati saith, they are wise who can understand it correctly.

(18.)

*The same.*

1. "O Mádhab, I saw a fair damsel on the way.
2. "The spot of vermilion on her forehead was surrounded by a ring of silver stars, and her locks of hair were graceful as the *chámara*‡ and incomparable.
3. "Her face shone like the son§ of ocean, and her teeth were like a line of pomegranate seeds.
4. "Her breasts were like two *bel* fruits born upon a golden creeper, which God had created of varied hue.
5. "The sweet lady walked gracefully as the animal|| on which the enemy¶ of the son of the goat rideth.
6. "The pretty one adorned herself with the sixteen\*\* graces, and went to her husband's house."

(7 & 8.) Kṛishṇ's gait (with excitement became devious) as that of the daughter†† of the enemy‡‡ of the son§§ of the king||| of the stars, and he bull-like searched for and gazed upon the damsel. The poet Bidyápati sang this.

\* *i. e.* two, or half the number of Brahmá's four faces, being added to the numbers of the quarters of the earth and the vedas.

† See vocab. *s. v.* गोरख धन्दारौ.

‡ *Borassus flabelliformis.*

§ The moon. || The lion. ¶ The goddess Durgá, to whom he-goats are sacrificed.

\*\* There are seven oceans and nine planets.

†† The River Jamuná. ‡‡ *हंस*, which means both a swan, and the sun. §§ A pearl.

||| The moon.

## CHAPTER IV.

## MEETINGS.

## (19.)

1. The clouds have become a demon of eclipse, and swallowed up the sun. We can hardly find our way even in the day-time.

2. "If it were not for the rain we should have no opportunity for love. Now none of the people of the town are moving abroad.

3. "Sweet one, haste and adorn thyself. To-day we can meet in the day-time.

4. "Put away all fear of thy elders and relations. A desire is never accomplished without courage."

5. In this world the one thing they yearn for is a meeting even for a moment: which is to them like a life-long love.

6. Bidyapati, the necklace of the neck of poets, saith, day-time caresses can never take place.

## (20.)

1. Though there were boats to cross the river, I came secretly on foot. How many thousands of serpents clung to my feet.

2. The night demons came along with me, and it was but a happy chance that none of them caught me by the hand.

3. I threw away my life to come hither, and yet I did not see my Mádhav.

4. He hath not studied the ways of love. He hath believed the words of slanderers.

5. The messenger, and the two consorts are all foolish. Action and idleness are much opposed to each other.

6. Bidyapati saith, hear O good woman, keep patience, and Murári will meet thee.

## (21.)

1. As she was coming out of the arbour Girdhári stopped her.

2. "O Mádhav, thou dwellest in one city with me, commit not highway robbery.

3. "O Kanhaiá, let go the cloth that hideth my bosom. My new veil will be torn to pieces.

4. "Do not make me naked, the disgrace thereof will run throughout the world.

5. "My comrades have gone ahead. I am a woman and alone.

6. "The lightning is flashing and the night is dark.

7 & 8. Bidyapati saith, I sang this. Hear O sweet lady. Simple indeed thou art. There need be no fear in company with Hari.

(22.)

1. I heard with mine ears that Kṛishṇ was in the forest, but something else happened to me.
2. While searching for (Kṛishṇ), the enemy of Śiva\* seized me. What am I to say concerning his wisdom.
3. I wrote him seven† and five‡ in many varying terms.
4. But my lord agreed to five§, out of which he rubbed out two.||
5. I anointed my moon-like body with sandal, but it increased the excessive burning.
6. Tempted by my lower lip, (my hair like) a venomous serpent slipped down and wished to bite it.
7. Bidyāpati saith, the minds of both are filled with joy; the bee coveting sweet honey, seeketh after amorous dalliance.
8. How could the tender damsel bear what was intolerable? Yet the night passed and gave her life.

## CHAPTER V.

## THE BRIDAL NIGHT.

(23.)

1. "Full of curiosity, I went, O friend, to the bridal chamber surrounded by ten (bride's-maids).
2. "In the midst, I, in my beauty, shone, (and thought), O my friend, that Murāri himself would meet me in the house.
3. I adorned myself, O friend, with jewels and the sixteen (arts of love), and wore a dress of perfect colour.
4. "Looking at me the minds of all were filled with love, even, O friend, the souls of saints became disturbed.
5. "O friend, I covered¶ my body with blue garments, I had a *sāri* for covering my head like a veil.
6. "When I first approached my husband, O friend, he closely clasped me in his arms.
7. "All the bride's-maids accompanied me to his house, and then returned without me.
8. "My husband caught hold of my hand, drew me near to him, and undressed me.

\* The God of love.

† विष खाय सरब, "I will take poison and die," see Vocab.

‡ नहिँ आएब, "will you not come," see Vocab.

§ नहिँ आएब, "I will not come."

|| नहिँ, "not."

¶ Lit. surrounded.

9. "Standing before me, the bridegroom spake in accents of desire.
10. "In the season of new pleasure, O friend, the minds of us both were filled with joy."
11. Bidyapati sang it, O friend, this is the way of tasting new pleasure.
12. The age of both, and their minds are the same, and the hearts of both are suited to each other.

## (24.)

1. Happy are the consorts, now that their childhood has fled. The wantonness of their feet hath taken refuge in their eyes.
2. The eyes of both are become love's messengers. The fear, and the bashfulness of the damsel add a new ornament to her beauty.
3. He continually layeth his hand upon the cloth which hideth her bosom, and at the action, and in the presence of her bride's-maids, she hangeth her head in shame.
4. "Hear, hear, O Kṛishṇ, I have determined how I shall fight my fight. Do thou, my love, be careful of thyself.
5. "My eye-brows shall be my bow, strung with a line of collyrium; and the well feathered darts which will strike thee, will be the (glances of) my eyes."
6. Bidyapati the poet singeth a song of love, and Rájá Śib Śih understandeth it.

## (25.)

1. Haste, haste, O lady, as if the day were propitious. Make no delay, for fear thine object be not accomplished.
2. The damsel was all distracted with fear, and her husband was tender. How could her friend comfort her and promise (a speedy) termination (to her woe).
3. Her friend comforted her, and seated her upon the couch; and her glad love arose, and took her in his arms.
4. "Nay, nay" she said, and her eyes flowed with tears; and she lay down to sleep at the further side of the couch.
5. Bidyapati saith, O Prince, there is no modesty so great as that of a down-cast eye.

## (26.)

1. The beautiful one went to the house of her husband. All her friends caught hold of her hands, and surrounded her.
2. As she entered the house she felt the fear of love, even as the moon trembles in fear of Ráhu.

3. She had hardly entered the room before her necklace was broken, and her ornaments and clothing became disordered.

4. The collyrium of her eyes was washed away by her tears, and she wondered as the vermilion over her brow was rubbed off.

5. Bidyapati saith, I sang this. She gained pleasure through enduring pain.

## (27.)

1. The damsel went for the first time to her love, and there was great shame and fear in her heart.

2. The damsel stood motionless; like a golden statue she uttereth no sound with her mouth.

3. The husband caught hold of her two hands, and made her sit by his side. The damsel was displeased, and bore a melancholy face.

4. The bee uncovered her lotus face, and looked, but she covered it again; and then he took the lotus-faced one into his lap.

5. Bidyapati saith, sweet one, pay attention; for the monarch understandeth the delights of love.

## (28.)

1. "O friend, take me not (to the bridal chamber). I am a child, and my husband is full of passion."

2. "She encouraged me with consoling words, and took me with her, and made me sit on my husband's bed.

3. "All my friends left the house one by one, and my husband fastened the door tightly.

4. "Then my glad husband became as it were aroused from sleep, and I caught hold of my clothes fearing that my life would be put to an end.

5. "I continued saying 'no,' 'no,' and tears flowed from my eyes; but the bee commenced to struggle with the young lotus."

6. As the water on the lotus-leaf is trembling, so is the body of the damsel.

7. Bidyapati saith, hear, O great poet. If thou light fire, thou must put it to its use.

## (29.)

1. "O Mádhab, the pretty one is like a *siris*\* flower.

2. "The clever bee tempted by (her sweetness) seizeth his opportunity; and diving into, drinketh the new honey.

3. "The damsel is in her first youth, and the first meeting with (her husband) taketh place in the first watch of the night.

\* *Acacia sirisa*.

4. "If the anxious husband is now so jealous (of her delay), what will he do when she admitteth him to enjoyment."

5. Hari caused her to sleep on his lap, and took off her clothes from every part of her body.

6. He pressed the lotus-like pretty one as in anger, and laid her on the earth.

7. She put one (hand) on her lower lip, and the other on her kirtle; but two (hands) cannot be three.

8. How can she, therefore, conceal her breasts, on each of which arose five (finger marks like) moons.

9. Her speech was broken, her shrinking eyes were filled with tears.

10. Cupid caught a fish, (*i. e.* her eye swimming in tears) with his hook, and its body, (*i. e.* the eye) struggled (*i. e.* rolled about) in all directions.

11. Bidyapati saith, the minds of both are filled with joy; the bee, coveting sweet honey, seeketh after amorous dalliance.

12. How could the tender damsel endure what was intolerable, yet the night passed and gave her life.

(30.)

1. She first showed anger, and then entreated, and finally agreed, and was persuaded by her friend to go to her husband's chamber.

2. The damsel slept with her face turned from her husband, nor did she smile upon him. No one can rally a defeated army.

3. The bridegroom is full of passion, and the bride is young. If thou wert to spend millions of gold, thou couldst not procure a union of these two.

4. Under the cover of her garments she concealed her face, as the moon is hidden under the cloud.

5. Though her elders and relations bid her not deny her beloved one; she doth not dare to do so, for her treasury of love is still closed with a seal.

6. Bidyapati saith, Ráy Sib Sih, and Lakhimá know this way of love.

(31.)

1. "When Hari snatched away my bodice, how I struggled with my limbs against him."

2. The story of that moment is untellable; the sweet-faced damsel became silent through shame.

3. The light could not be put out as it was too far off from her hand. But still she did not die of shame, for maidens cling to life.

4. Who can bear such warm embraces. He strained the ribs over her tender heart.

5. Bidyapati the poet saith, no friend of hers was there to tell her that morning would come.

## (32.)

1. "I tried to cover the orbs of my bosom with my hands, but thou canst not cover a mountain of gold with a lotus.

2. "With pleasure I gazed upon my face, and, delighted, my body assumed various forms of beauty.

3. "Hari then took away my veil, and the sweet lace of my bodice slipped down.

4. "Last night, O friend, I dreamt a dream, but my modesty forbiddeth my relating it.

5. "My eyes were filled with the tears of delight, and (watered by them) my seedling love hath put forth leaves."

6. Bidyapati singeth of love, and Rájá Sīb Sīh understandeth the pleasures of it.

## (33.)

1. "How am I to tell, O friend, of his wantonness. My husband desired unlawful pleasure.

2. "He pretended that my twin breasts were two delicate mountains; and he laid his hands upon them, lest they should fall upon his heart (and crush it).

3. "I was intoxicated with love, and my modesty deserted me; (nor cared I that) my girdle of bells, and my anklets, kept continually tinkling.

4. "Beads of perspiration added an enhanced brilliancy to my face; like pearl-fruit forming on a golden lotus.

5. "I cannot tell the words that issued from my husband's lips. We gazed in each other's faces, and both our hearts laughed."

6. Bidyapati singeth sweet words. "Thou knowest, O damsel, that nectar which is chosen; drink it."

## (34.)

1. "To-day, my friend, I see thee very melancholy, and that thy face is woe begone.

2. "Hath any one used reproachful words to thee? Thou dost not tell me any thing."

3. "Last night I passed in suffering. Kánh wickedly sported with me.

4. "He did not consider my good or bad qualities; but dimmed, like Ráhu, the circle of the moon.

5. "My lower lip he made dry, my hair he put in disorder, and perspiration washed away the mark over my forehead."\*

6. The young damsel knew not how to enjoy dalliance (in moderation), and allowed the vermilion on her forehead to become besmeared.

7. Bidyápati saith, hear, O pretty woman, why should I not tell such things ?

8. The present her husband gave her, she concealed in her garment, in the fear of being detected and ridiculed by her comrades.

## (35.)

1. "O Hari, Hari, hear me patiently. Now is not the hour of dalliance.

2. "The stars which glittered in the sky, are no more to be seen ; and the cuckoo uttereth his voice at her appointed time.

3. "The partridge and the peacock have already finished their songs, and are silent. The lip of the moon is growing dim.

4. "The village cows are wandering forth to graze upon the road. The bees are settling on the water-lilies.

5. "My lips stained red with betel have lost their brilliant colour. This is not the time for enjoyment."

6. Bidyápati saith, this is not a good action, the whole world will ridicule thee.

## (36.)

1. The stars of the sky are set ; still who careth to cease caresses.

2. What is another's, he pretendeth is his own ; and lovingly presseth it between his hands.

3. Her necklace of pearls had been broken ; and in the dim daylight the wounds of the love-conflict were visible.

4. She uttereth "Nay, nay, nay," but still he striveth to gain his object with ten million devices.

5. Bidyápati saith that amid the three (the lover, the damsel, and she who brought them together) the last is the cleverest of all.

## (37.)

1. The fair bridegroom hath finished his caresses, and sleepeth with his hand upon her bosom.

2. It is as if he were worshipping a golden image of Sîb, and were covering the lotus which surmounted it with his hand.

\* A निखल can only be worn by a man. Hence the word here must mean the झुंगार or other mark used by women on their foreheads.

3. O friend, such is the dalliance of Mádhab.

4. Like a bee which hath enjoyed the jasmine, he bendeth his head, and watcheth in the hope of further pleasure.

5. He approached his face to hers, and placed it on it; as it were the moon upon a spotless lotus.

6. Both the bee and the mountain partridge are weary, after drinking the nectar of ambrosia.

7 & 8. Bidyápati saith, hear, O king S'ib S'ib, Rúp Náráyaṇ, and Pránbatí who is his necklace, the wondrous tale of Kṛishṇ and Rádhá.

(38.)

1. "In his warm embrace, blind with intoxication he gave me pain. I have escaped (from a great danger), through the virtuous actions of my former life.

2 & 3. "My necklace of pearls was broken and scattered, and my garments,\* fell to the ground. My two breasts were torn with his nails, as a lion teareth the forehead of an elephant.

4 & 5. "When I see the marks of biting on my lower lip, my heart trembleth, as when Ráhu obscureth the circle of the moon. All night appeared to me like the fathomless ocean, and I asked myself when the sun would arise a friend to me.

6 & 7. "I shall not go again to my husband, if he thus cast my life away with love." Bidyápati saith, cast away fear and shame, for if thou once light fire, thou must put it to its use.

## CHAPTER VI.

A COWHERDESS, A FAVOURITE OF KṚISHṆ,

OFFERS FALSE EXCUSES TO HER SISTER-IN-LAW, ON HER RETURN FROM AN ASSIGNATION.

(39.)

1. "My friend, how can I satisfy my husband.

2. "At the birth of that† which (is to-day) I left my house, and did not return until its death.

3. "That‡ for which I went, came of itself; and therefore I took shelter under a tree.

4. "When it ceased, I brought it home; and am I therefore to be considered improper.

\* See पनार in the Vocabulary.

† The sun.

‡ The water.

5. "As soon as I got (to the water) I broke the stem of a lotus, and wished to bathe.

6. "(When I bathed in) the pond, (the water) splashed, and the bees rushed forth and stung my lip.

7. "When I put the full jar (upon my head) I drew a long breath, and it fell slipping down my hair.

8. "Ten friends went with me before and behind, and (in the crowd) I was suffocated and could not speak."

9. Bidyápati saith, hear, pretty one, keep all these things concealed in thine heart.

10. Daily thy love for thy sister-in-law will increase, and thou shouldest speak so that these (secrets) should be never revealed.

(40.)

1. "O sister-in-law, thou suspectest me of being guilty, simply from my appearance.

2. "Do not say hastily that I have been faithless to my husband, nor make my mother-in-law angry.

3 & 4. "In sport I broke a lotus stalk, and wished to make an earring of it. Angered at this a bee flew at me from the lotus-bell and stung my lower lip.

5. & 6. "As I returned I did not see the thorn shrub on the road from the *ghát*; the path was narrow, and I missed my way and the thorns tore my bosom.

7. "The water jar was heavy, and I could not keep my head steady;—hence my dishevelled hair.

8. "I fell behind my companions, and hence my panting breath.

9. "On the way the slanderers cast reproaches at me, and I answered them on the spot.

10. "I am very foolish, and could not keep patience with them, and hence my words are broken."

11. Bidyápati saith, Hear, O damsel, keep all this secret.

12. "Conceal the ways of love from thy sister-in-law, and reveal not that which is concealed.

## CHAPTER VI.

### LOVER'S QUARRELS.

(41.)

1. O Mádhab, act up to thy words.

2. Knowing thee to be mighty I took refuge in thee, and thought thou wast like ocean with all its lakes.

3. I wandered and wandered throughout the wide world, and every where heard of thy fame and greatness.
4. I have considered, myself, and have learnt from others concerning thy virtues and thy honour. Thy virtues cannot be even described by me.
5. At first every one speaketh of a man's gentleness. But not till the end will the fruit be known.
6. The words of a great man never change, even as the natural affection of the moon and the deer.
7. Bidyapati saith, hear, O good woman, this quality is not to be found in any excepting Mádhav.
8. I say this in presence of Ráy Síbai Síh, Rúp Náráyan, and his queen Lakhimá Daí.

## (42.)

1. A great man even when angered with one he loves, doth not give up his love for him.
2. The crow and the cuckoo are of the same kin. The beetle and the bee resemble each other.
3. Gold and turmeric are (alike in colour), but yet how different. I distinguish the good from the bad by their qualities, and not by their appearance.
4. Though a jewel be covered with mud, still its qualities are not destroyed.
5. Bidyapati saith, take it for granted, that a good husband will not drive his wife to extremities.

## (43.)

1. I took him for a fragrant sandal tree, and serving him, thought, O friend, that all my desires would be accomplished.
2. I had a meeting with my love, and enjoyed his embrace, but in the end I find him out a *sema*\* tree, (without fragrance or fruit).
3. Though Mádhav dwelleth in the same village with me, he hath become the slave of the wives of others.
4. Though I am a damsel endowed with such excellent beauty, I have lost all my charms and my pride.
- 5 & 6. O friend, the fresh lotus flower (of myself), as it lieth in the basket made of the (bitter) *ním*† branches (of separation), is withered; and yet (my rival) the (scentless) wild rice hath become sweet and blooming.
7. It hath chanced that my love should come to-day, after spending so many days there.

\* *Bombax heptaphyllum*.† *Azadirachta Indica*.

8. Why shall I admit his embraces. My heart doth not believe in him.

9. Bidyapati saith, O friend, I sang what was proper. The appreciator of the good will come.

10. Arise, O friend, and feast to thy heart's content. To-day thy husband will come home.

## (44.)

1. "Thine eyes are red; I know the great secret. They tell the grave scandal of a moonlit night.

2. "O Hari, make no excuse; go thou to her with whom thou hast spent the night.

3. "A bosom full and round as a *kumkum*\* hath left its impress over thy heart. It is as if love had painted thy dark skin fair.

4. "Thou wearest ornaments not thine own, betraying the tale that thou hast been with another."

5. Bidyapati saith, even speaking thus is forbidden. When a great man committeth an injustice, bear it in silence.

## (45.)

1. Lotus loving bees are many in this world, but amongst all he is great who hath discretion.

2. "O proud lady, haste and yield to thy love's caresses. Opportunity is short, and the benefit is great.

3. "Thou gavest him no honey, though thou hadst no lack of it. Only that wealth is wealth by which others are benefited.

4. "Thou spakest rashly to him, and thereby didst put a flame to his heart which will only be extinguished with his death.

5. "It is not thou who art base, but thy actions. Evil communications corrupt manners."

6. Bidyapati saith, the messenger told her privately. One cannot gain one's own without another's loss.

## CHAPTER VII.

## SEPARATION.

## (46.)

1. Happy are the days of youth and love. For a few days equal passion is seen in both.

2. Cruel fate turneth good to evil. What can it not cause to happen.

\* See note to No. 76.

3. This determination of thine is not good. Be not obstinate, and depart not from thy former love.

4. Tell me the truth, whither do the eyes of thy hope gaze? Dost thou remember the meetings with thy beloved?

5. Thine eyes flow with tears. Thou payest no heed unto thy garments nor dost thou wear thy necklace.

6. Though the moon be a hundred thousand leagues away still the water-lily rejoiceth in it.

7. Mutual love increaseth the more distant the beloved ones are separated from each other.

8. Bidyapati the poet singeth, a good husband will keep his word.

## (47.)

1. In what wood doth Mahes dwell? No one can tell me.

2. Mahes dwelleth in the forest of penance, and is undergoing fearful hardships.

3. With earring in his ear, and bow in hand my husband, O friend, is saying sweet things in that forest.

4. In the (dense) forest, where even reeds are motionless, doth my husband laugh and talk.

5. One single word came between us, and so my husband arose and departed.

6. Bidyapati saith, sing the actions of Rádha and Kṛishṇ.

## (48.)

1. Once on a time there was a young love, like the love of fish for water.

2. One word came between us, and my love smiled and did not even reply to me.

3. *Kānh* was on the same bed with me, but it seemed as if he were in a far country.

4. In the forest where none can move, doth my beloved laugh and talk.

5. I will don a hermit's weeds, and search for my love.

6. Bidyapati saith, a good husband will not drive thee to extremities.

## (49.)

1. I came here searching for thee in remembrance of our love, but as I arrived thou satest with thy face turned away.

2. Thou didst not even reply to my first words, and with the glances of thine eyes thou tookest away my life.

3. O moon-faced damsel, be not too proud. I, like a bee, am uneasy in my heart.

4. Thou gavest me hope. Do not therefore disappoint me. Be gracious, and fulfil my desire.

5. Bidyápati saith, take it for authority, in the heart of both was born the arrow of separation.

## (50.)

1. O proud one, shew not anger now.

2. Nature seemeth so lovely now, that it is as it were the God of love but just awakened.

3. The night is cool, and the moon shineth. No other season is comparable to this.

4. Only she who hath enjoyed them knoweth the delights of a husband's caresses at such a time.

5 & 6. Other damsels, with many smiles and caresses, and offering sweet draughts of nectar of their lower lips, have yielded themselves up to their husbands' embraces. I alone entreat and am hungry.

7. Thy navel resembleth the whirlpool at the union of the Ganges and the Yamuna, with three soft wrinkles for its waves. And (on the banks of the rivers) are thy breasts like two images (*lingas*) of S'iva.

8. Thy mourning husband yearneth for the gift. O sweetheart, bestow upon him them all.

9 & 10. Bidyápati saith, ye are a light and an (unlit) lamp: If ye come together, your hearts will no longer retain their calmness. Keep your patience under subjection. The pangs of pent up love are very pitiful.

## (51.)

1. Mádhab did not consider this rightly.

2. Should he, whose wife is like love in beauty, indulge in debauchery?

3. I love him more than even my life, and value him like unto the necklace over my heart.

4. I never look on another man's face. What wisdom hath he when he doth so?

5. No one praiseth a miser\* husband, and the whole world ridiculeth him.

6. Who while having his own wealth doth not make use of it, but hopeth (to use) another's wealth.

7. Bidyápati saith, hear, O Madhurápati, this is an improper action.

\* One who being not satisfied with his own wife, looks after another's.

8. If the wealth obtained by begging from (others) be an everlasting one, of what use is our own ?

## (52.)

1. "What fault have I committed to-day ? Why, O Hari, dost thou not cast even half a glance upon me ?

2. "On other days thou claspedst my neck, and broughtest me within the house, to tell me thy love in varied words.

3. "My husband was annoyed in his heart and slept. The heart of a husband should not be of this nature."

4. Bidyapati saith, hear words of truth. When love increaseth self-respect is lost.

## (53)

1. O Mádhab, what can I say of thy wisdom ?

2. When I called thee "Dear husband" thou wast annoyed, and didst shut thine ears with both thy hands.

3. When the time of separation approached ; my sleep did not break, and so I could not ask him anything.

4. There is, O friend, no one so unfortunate as I. The precious jewel hath departed from my hand.

5. If I had known that my husband was so cruel at heart, I would have made my breasts mountains of gold.

6. And cunningly with the palms of my hands, and with my arms, like creepers, would I have bound him firmly and kept him here.

7. When I remember this, if I do not die, my heart can only be of stone.

8. The poet Bidyapati saith, O daughter of the Himálaya, keep the feet (of thy husband) on thine own heart.

## (54.)

1. O friend what can I say of my folly ; I passed the whole night in pride.

2. When my heart was softened, the cruel dawn arose.

3. The elders awoke, how could I yield his caresses ? As I hid my body I was much confused.

4. I wished to shew my cleverness, and only made myself foolish. I tried to obtain my interest, and lost even the principal.

5. Bidyapati saith, it was a fault of judgment that at the time of love thou shewedst anger.

## (55.)

1 & 2. O Mádhab, go not thou to a far country. Thou wilt take with thee all my happiness, and what wilt thou bring me in return?

3. As soon as thou enterest the forest thou wilt change thy mind, and thou wilt, O my lord, forget me.

4. I will not beg for a diamond, nor a pearl, nor for a ruby, but for thee, my love.

5. When thou, my love, didst depart, mine eyes were filled with tears, nor could I even see thee.

6. Though (he) dwelleth with me in the same city, my love is the slave of others. How will he fulfil my desires.

7. Fair women when with their husbands, like stars around the moon, are happy in their love.

8. Bidyapati saith, hear, O good woman, keep the True Essence in thine heart.

## (56.)

1. My husband hath left me and gone to a far country, with whom shall I pass my young life?

2. My bed is soft and scented with flowers. How thirsty my bee must be where'er he dwelleth.

3. Remembering, remembering, my heart will not remain still, and my body is burnt in the fire of love.

4. Bidyapati the poet saith, Victory to *Rám*. What can a husband do when the fates are against him.

## (57.)

1. The damsel, in her desolation, went to her bed-chamber, saying, "What hath God written in my destiny?"

2. She rose distraught, and sat with bended head, and looking round her, became ashamed.\*

3. My beloved one hath gone; and I used to play with the two hands of my husband.

4. Bidyapati saith, O wondrous love! according to the length of separation is new love produced.

## (58.)

1. My Mádhab wandered to a far country, and no one, O friend, giveth me any news of his welfare.

2. May his life be long, even though he remain a hundred thousand *kos* away from me; it is my misfortune, and he is not to blame (for this).

\* *i. e.* awoke from a dream about her absent husband.

3. O God ! my fate hath been reversed. My husband hath given up his former love (for me).

4. The grief of my heart is like an arrow, but how can one feel the pain borne by another ?

5. Bidyapati the poet saith, Victory to *Rám*. What can a husband do when the fates are against him ?

(59.)

*Rádhá enigmatically describes her woe.*

1. O Mádhab, O Mádhab, be attentive (to my words). Separated from thee I will take poison.\*

2. My face like the first, twenty-fifth, and twenty-eighth (letters),† hath been withered by snow.

3. The twenty-fifth, eighteenth, and twentieth (letters)‡ burn my body. The third§ after the son|| of earth taketh my life away.

4. Remember, O Mádhab, the affection of those days when the lion¶ went to the house of the fish.

5. Bidyapati saith, write the letters in alphabetical order. The wise can explain them.

(60.)

*The same in the form of a letter.*

1. "The grove is full of flowers, and I sit apart : I use the collyrium of my eye for dark ink.

2. "I write upon the leaf of a lotus with my nails these seven letters."\*\*

3. First she wrote the first day of spring, secondly, she wrote that the third day was passed.††

\* The number of भुवन or "worlds" is fourteen, and that of रितु or "seasons" six; and fourteen and six are equal to बीस "twenty" = बिष "poison."

† कमल or "lotus."

‡ मदन "Love."

§ दृढस्थिति, see Vocabulary, s. v. तेसर.

|| मंगल.

¶ Any word commencing with म (here मस्तक) is represented by the सिंह राशि; and any word commencing with प (here पद) is represented by सौन राशि. Hence the sentence means "when you put your head under my foot."

\*\* कुसुमित कानन. There is here a play on the word कुसुमित, vide Vocabulary s. v. चनुज.

†† Cf. प्रथमेश्वरि चंडाली द्वितीय चर्मकारिणी.

द्वितीय रजकौ प्रोक्ता चतुर्थ स्नानमाचरेत् ॥

4. She could not write the one which followeth spring, for the first sentence was putting her life to an end (through remembrance of her husband).

5. Bidyápati saith, count the letters. Those who are wise can tell the purport.

(61.)

1. My mind is distraught, and my husband is in a foreign country. When I gaze upon the moon, flames rise in my body.

2. The pains of love penetrate to the bottom of my heart. To whom shall I tell my distress, for my husband is in a far country.

3 & 4. My kirtle remembering his love, and that he is not come home, and (hearing) the intolerable songs of the frogs and cuckoos, is slipping down to-day. My love is great, but I cannot find my husband.

5. Bidyápati saith, hear and take it for granted, King Rághab Sth can understand young love (*lit.* the five-arrowed one).

(62.)

1. My husband went away giving me the first and the eleventh (letters),\* but it is many days since the term of the promise expired.

2. My age is the Pleasure of Love in visible form, and yet my husband hath not shown his face.

3. Now, O friend, my chastity can no longer remain safe. Day by day the arrow of love will become doubly strong.

4. I cannot even endure the light of the moon nor of the sun, even the application of sandal-wood seemeth to me like an intolerable arrow.

5. Bidyápati saith, hear, O good woman. Have patience and Murári will meet thee.

(63.)

*An enigmatical letter from Rádhdá to Krishn.*

1. O Mádhav, I understand thee now.

2. Though thou madest a hundred thousand promises to return, of what effect are they ?

3. Take four† from forty and divide it by four, and my husband and I are the result.

4. The deceitful Kanhaíá doth not know how to enjoy caresses ; he hath brought my life to an end.

\* कट = "promise" in Maithilí.

† 40 — 4 = 36.  $\frac{36}{4} = 9 = नव$  which means also "new," "youthful."

5. Take ten\* from sixty and then cut off the cypher, and that is that which laugheth at me.

6. I cannot bear the disappointment caused by my husband, and so I will add a cypher to two† and take it.

7. That‡ which followeth from writing nine cyphers preceded by nine, is like the life of my heart.

8. I cannot with pleasure look on my lotus face. Who doth not know the reason.

9 & 10. Bidyapati saith, hear, O good woman; if thou split a lotus stalk, it will give a lesson to others, and thereby give up its life. (For within the stalk is a slender filament which no one can separate into two parts, and which therefore is a model for true love.) Who can object to learn such a lesson?

(64.)

1. "Sandal-wood is now an intolerable arrow to me, and my ornaments a burden.

2. "Hari, the upholder of the mountain in *Gokul* doth not appear to me even in my dreams.

3 & 4. "Murari standeth alone beneath the *Kadamb*§ tree, and seeketh for the path (to me). Separated from Hari, my heart burneth, and my garments lose their brightness.

5 & 6. Speed thee, speed thee, O *Udhab*. Go thou to *Mathurá*. The moon-faced damsel can no longer live, and who will be blamed for her murder?

7 & 8. Bidyapati saith, hear me attentively, O good woman, to-day Hari will come to *Gokul*. Haste, and look for him on the path.

(65.)

1. The fearful cloud thundereth aloud in the sky, O friend. When will my husband come to me?

2. Love hath arisen, O friend, now my life hath no chance of safety.

3. What can I do; my youth hath become the cause of my death.

4. Bidyapati saith, O friend, have confidence in thy husband.

(66.)

1. "It was on the seventh day of the month of *Baisakh* that my love made a promise to me and went away.

2. "He touched my two breasts which are the incarnation of *Síva*, and smilingly promised me, and I believed him.

\* 60 - 10 = 50; 5 = पञ्च, "an assembly of five persons," i. e. people in general.

† 20 = बीस which also means "poison."

‡ 9000000 = नव पद्म "a young lotus."

§ *Nanda orientalis*.

3. "The term of the pledge hath passed, and hope hath flowed away from my life."

4. Under the pangs of that separation the damsel will surely die. Hence how can the (burning hearts) of *Baisák* harm her.

5 & 6. Counting the moments I passed the days, counting the days the months, and counting the months the years. Now there is no hope of my life.

7. The mango trees were in flower. In the forest of my heart, the cuckoo was singing gently.

8. At such a tender age my husband went to a distant land, and drank the nectar of the flower.

9. Me even *kumkum*\* and sandal-wood burn, and yet there are people who call the moon cool.

10. My husband far from me (forgetteth me), and hath many loves. Truly in distress I learn those who are true and those who are false to me.

11 & 12. Bidyápati saith, hear fair damsel, adore the feet of Hari. Thy love is unwillingly in a foreign country, and therefore do not abuse him.

## (67.)

*Rádhá enigmatically threatens to be unfaithful to Krishn.*

1. I will write the nineteenth† letter with the twenty-seventh. Then again I will put down with them the twenty-fifth.

2. That which my love, at the time of leaving me, entrusted to me, alas, hath fled; and I do not see it.

3. It is very unbecoming that another man should enter the house. But the man has come; and in search of it.

4. O Mádhav, do not blame me for it. How long shall I retain a hope of keeping it.

5. Bidyápati saith, count the letters. They who are wise can tell the purport of "it."

## (68.)

1. Mádhav dwelleth in Madhupúr. O friend, we also will go to him.

2. He loveth Kubjá, and hath given up his love (for us) also.

3. How long may we look for his advent, O friend? He hath gone to the banks of the Jamuná.

4. Let him take up his abode there, but let him once come here, and shew his face.

5. Bidyápati saith, O friend, the beauty and form of the man are incomparable.

\* See note to No. 76.

† 19th letter च, 27th र, 25th म. धरम "virtue" is the answer to the riddle.

## (69.)

1. O friend, I planted the creeper of my hope, and watered it with the tears of my eyes.

2. The fruit is now ripe, nor can the cloth that covereth my bosom contain it.

3. My husband when he went away saw it while yet unripe. Doth he know that the mist hath been dispersed.

4. Day by day the fruit is ripening. My husband, O friend, doth not understand this in his heart.

5. All others' husbands, though they went to distant countries, came back and remembered their love ;

6. But my Lord is so void of mercy that affection never increaseth in his heart.

7. Bidyapati saith, O friend, I sang what was proper. The appreciator of the good will come.

8. Arise, O friend, and feast to thy heart's content. To-day thy husband will come home.

## (70.)

1. What can I say. In my first youth, O friend, my love left me and went to a far country.

2. O friend, I can no longer have patience, and bear the grief of separation.

3. The appointed time of his arrival hath passed away, the cloud hath covered the face of the sun.

4. The winter, the spring, and the summer have passed, and the rainy season hath set in.

5. The crickets are chirping all around, O friend. The cuckoo is singing his sweet song.

6. The god of love, O friend, hath inflicted with his arrow a mortal wound. How many of these (exciting songs) am I to hear with mine ear ?

7. A bed of flowers no longer pleaseth me, O friend : even sandal wood and apparel appear like poison unto me.

8. The wind bloweth cool, and yet my mind, and my speech, have deserted my body.

9. Bidyapati saith, O friend, I say this. The damsel should rejoice in heart.

10. The husband will find a propitious day, and will come on it. Be not disappointed.

## (71.)

1. The meeting between the two had taken place for the first time  
The night had passed away in obstinacy.

2. They were strangers and their love was fresh. Without previous  
acquaintance he had demanded pleasure.

3. "My husband went away when my breasts were small like nuts.  
Now my youth has become apparent.

4. "Now I can not live without my love. Now my life hath come  
to an end."

5. Bidyapati saith, the good husband is full of virtue.

## (72.)

1. Her moon-like face hidden in her hands, shineth like a fresh lotus  
covered with its tendrils.

2. Day and night tears flow from her eyes. The bird-like\* pupil is  
swallowed up, and tears fall from them like strings of pearls.

3. What can the moon-faced one do, and what can others say. For  
no fault of hers Káñh hath turned away his face.

4. Through the intolerable separation her frame hath wasted away.  
The flower hath withered, the scent only remaineth.

5. Such are her lamentations, that I fear she will not live. Love  
never alloweth any one to remain master of himself.

6. Bidyapati saith, hear O good woman, keep patience and Murári  
will meet thee.

## (73.)

1. "At first when our love was new, thy soul wished to throw its  
life before it.

2. "Now that that love is daily growing old; thou thinkest thine  
own lotus withered, and another more fragrant.

3. "O friend, tell my prayer to Hari. He will not forget the love  
of former days.

4. "In the days of my love's caresses, he promised me many things,  
but hath not performed as much as I could tell with half my lip."

5. Bidyapati saith, Ráy Síbh Sih, and his Queen Lakhimá know this  
love.

## (74.)

1. O Mádhab, what am I to say of her? The sweet one desireth thy  
virtues and loveth thee.

\* खंजन a species of wagtail (*Motacilla alba*).

2. Soiled apparel covereth her body, and under her lotus hand her eyes shed tears.

3. A nut brown braid of hair (hath fallen from her brow, and) lieth upon her bosom. It appeareth like a black bee attached to a lotus-bell.

4. One of her comrades gazeth at her heaving form, another fanneth her with a lotus leaf.

5. Some console her by saying "Hari hath come," and when thy name is called to her remembrances she faintly riseth.

6. Bidyapati, the poet singeth, she trieth to make the pangs of her separation known to her companions.

## (75.)

1. O friend, to whose graces hath my love succumbed? Now I understand his virtues and his vices.

2. O friend, separated from him, Love maketh my heart to boil. The very moon of night burneth my body.

3. O friend, though the slanderers relate to me hundreds of his faults; still to me no one is like him.

4. O friend, though thou try with many efforts to rub it out, a line engraved on stone cannot be effaced.

5. O friend, though the wicked speak bitterly of him, my heart is not disturbed.

6. O friend, consider that the deer marks on the moon, even though obliterated (for a time) by Ráhu, never leave her face.

7. O friend, even though the sun dry up the water, the lotus doth not desert the mud.

8. O friend, to her who loveth her love, what can even an angry God do.

9 & 10. Bidyapati the poet sang, and Rájá S'ib S'ih, the beloved of Modabati Deí, is full of love and understandeth it fully.

## (76.)

*The messenger tells Rádhi's woes to Krishn.*

1. O Mádhab, I saw a damsel separated from her beloved.

2. There is no smile on her lower lip, nor doth she sport with her comrades; day and night she murmureth thy name.

3. She uttereth sweet sounding words from a mouth, which is like an autumn moon (in beauty).

4. I have perceived and seen that the red lotus hath blossomed, and accordingly I am come.

5. The necklace on the heart of the pretty one hath become a burden, nor do her eyes cease shedding tears.

6. All the comrades meet and invite her to sport, and indulge in pleasure, (but) her heart doth not heed them.

7. She hath given up rubbed sandal, and musk and the *kumkum*,\* and hath left all other pleasures in thy absence.

8. As a fish without water leapeth in pain, so doth she wake day and night.

9. He heard the words of the messenger and in his soul remembering (his wife), departed immediately.

10. Bidyapati the poet singeth, Rághab Sih, Lord of Modabatí, is the only refuge.

## CHAPTER VIII.

### REUNION.

(77.)

1. Krishṇ cometh and openeth the door of the house in which Rádhá liveth.

2. He lifted the cloth, and saw her lips and face, which appeared like a half moon.

3. "I put small pieces of camphor into the *pán* leaf, and arranged the sweetmeats.

4. "I passed the night sitting, and my pride was broken."

5. "I stayed in Mathurá, why didst thou not send a messenger to me?"

6. "I am one jewel here, and there are many jewels scattered about. And my husband slept there."

7. The Lord of Lakshmí kissed her lotus eyes, and pressed her to his heart with the strength of Kumbh Karāṇ.

8. Bidyapati, meditating on the feet of Hari, singeth the lament of Rádhá and Krishṇ.

## CHAPTER IX.

### MISCELLANEOUS.

(78.)

*Prayer addressed to the Ganges.*

1. How sweet are the boons I have obtained upon thy bank. As I leave thee mine eyes fill with tears.

\* Kumkum is the sealing-wax sphere filled with red powder used at such festivals as the Holi, by the holiday-makers, to throw at each other.

2. With clasped hands I adore thy pure waves. Holy Gangá, may I see thee once again.

3. One fault of mine thou knowest, and wilt pardon. I have touched, O mother, with my feet, thy water.

4. Why need I perform silent prayer, or penance, devotion, or pious meditation. I look upon them as equally ineffectual, for my life hath been blessed by thee.

5. Bidyapati saith, my prayer to thee is this, forget me not in the hour of death.

(79.)

*A comical song, in which a wife complains about the tender age of her husband.*

1. My husband is a child, and I am a full blown damsel. (In a former life) what penance did I insufficiently perform, that I am as his mother.

3. My friend, I dressed myself in garments of the south ; but when I saw my husband my body became burnt up with disappointment.

5. I took my husband in my lap and went to market, and the market people asked "What is he to you?"

7. "He is not my husband's younger brother, nor is he my little brother. In my former life it was written that he should be my husband.

9. "O wayfarer on the road, you are my brother. Go on a message to my father's house.

11. "Tell my father to purchase a milch cow, that he may give his son-in-law milk to drink, and nourish him.

13. "I have no money, and no milch cow. How am I to bring up his little son-in-law?

15. Bidyapati says, hear O woman of Braj. Have patience and Murári will meet thee.

(80.)

*A song of Intrigue.*

1. "O fair one, you are wise and clever ; I am dying of thirst, give me a drink of water."

2. "Who are you, and of what family? Without previous acquaintance, I give no man a seat, or water."

3. "I am a traveller, and a *Rájpút* ; and, separated from my love, I wander over the world."

4. "Come, and be seated, and drink water. Whatever you ask for I will give you.

5. "My father-in-law and brother-in-law are gone to a far country, and my husband has gone to search for them.

6. "My mother-in-law is in the house, but she is blind and cannot see. My child does not understand my speech."

7. Bidyápati says, O wondrous love! according to the length of separation new love is produced.

(S1.)

#### SIVA'S MARRIAGE.

*A friend of Umá laments her lot.*

1. One who wanders in every house from the beginning of his life. How can he be married?

2. We are going now to make him the bridegroom of Gaurí. How can this be allowed?

3 & 4. Where is his house? Where is the courtyard thereof? Who are his parents? He has no fixed home. Who will take him for a son-in-law?

5 & 6. Who has settled this marriage (with Siva)? None is his relation. The genealogist who fixed this marriage is a contemptible one.

7. He has neither a family nor relations. His dependents are ghosts and demons.

8. Considering this my body burns, who can bear the thorn in my heart?

9 & 10. Bidyápati says, O pretty one, keep this in your mind. He who is destined to be your consort will become your husband.

(S2.)

*A friend of Umá addresses her mother, on the occasion of Siva's coming to marry her.*

1. O mother, such a wilful bridegroom have they brought, the Himálay blushed as he gazed on him.

2. Such a fool is he that he cannot even ride a horse, even a fully equipped one.\*

3. He has spread a tiger's skin over a bull, and tied it with a snake for a girth.

4. Patter, patter, goes his tabor, and rattle, rattle go the bones in his body.

5. Gobble, gobble, he gorges himself with Indian hemp, and smack, smack go his cheeks thereat.

\* Mr. Fallon translates जंग here by 'pace', but I do not find this meaning of the word current in Mithilá. जंग is elsewhere in Mithilá used to signify equipment.

6. He has painted himself with sandal-wood, and has smeared his whole body with ashes.

7. He has collected a great army of ghosts and goblins, and down from his head flows the Ganges.

8. Bidyapati says, hear Manáin,\* it is the god Digambar Bhang.

Next follow a few poems by Harkh Náth, or Harsha Nátha, a living poet. They are Vaishnava poems in the same style as those of Bidyapati, and are in the modern Maithili dialect.

### ॥ अथ हर्षनाथक गीत ॥

जाइति देखलि नव नागरि रे नव कंचन रेहा ।  
 त्रिभुवन विजय मनोरथ रे जनि रचल बिदेहा ॥  
 तड़ित बेकत होअ निअ रुचि रे परगासल कामा ।  
 तसु तनु लखि लज्जित होअ रे पुनु २ गत धामा ॥  
 लसत कुटिल कच लोचन रे के कह उपमाने ।  
 मीन जुगल बनसी लय रे बेधल पचवाने ॥  
 ललित कोर मुख पंकज रे क्वि देत बिशेषा ।  
 जनि पूरन प्रारद शशि रे दामिनि परिवेषा ॥  
 हर्षनाथ कबि शेखर रे मन दय इहो गावे ।  
 लक्ष्मीश्वर सिंह रसमय रे टपबर बुभ भावे ॥ १ ॥

तड़ित लता सम सुन्दरि सजनी देखलि अति अभिराम ।  
 लोचन जुगल जुड़ाओल सजनी लखि तसु तनु अनुपाम ॥  
 बदन मनोरम राजित सजनी लोचन जुगल बिशेष ।  
 जनि सरसीरुह बैसल सजनी मधुकर जुगल सुबेष ॥  
 चललि रोमाबलि विधधरि सजनी लोचन खंजन लोभ ।  
 नासा गरुड़ देखि जनु सजनी कुच गिरि तट क्वि शोभ ॥  
 चरण रबत नव नूपुर सजनी लागत अति अभिराम ।  
 जनि सरसिज दल रब कर सजनी मदकल मानस धाम ॥  
 जगत जननि पद सेवक सजनी हर्षनाथ कबि गाव ।  
 रसमय लक्ष्मीश्वर सिंह सजनी टप बुभ मनदय भाव ॥ २ ॥

\* Mená the mother of Umá.

चललि शयन गृह सुन्दरि सजनी नील बसन तनु साजि ।  
 कनक लता जनि लुबधल सजनी अविरल मधुकर राजि ॥  
 खटिक बिन्दु अरु सिन्दुर सजनी बिन्दु बिराजित भाल ।  
 जनि पंकज दल रवि शशि सजनी ऊदित भेल एक काल ॥  
 ललित दशन रुचि के कह सजनी अधर नवल दल राज ।  
 जनि बन्धु ककुसुम तर सजनी बिकसित कुन्द समाज ॥  
 चरण जुगल अनुरजित सजनी ललित जुगल उर शोभ ।  
 गज जुग पाणि पसारल सजनी जनि नव पल्लव लोभ ॥  
 जगत जननि पद सेवक सजनी हर्षनाथ कवि गाव ।  
 रसमय लक्ष्मीश्वर सिंह सजनी नट बुभ मनदय भाव ॥ ३ ॥

उपचित हृदय अनंग राजलि चललि रमनि सखि संग ।  
 मन्द मन्द परचार राजलि जनि आलस कुच भार ।  
 आलस नयन लखि थोर राजलि जनि मद भरल चकोर ।  
 बोल बचन हसि मन्द राजलि अमिय बरिस जनि चंद ।  
 सुमरि सुमरि रति रंग राजलि कन कन पुलकित अंग ।  
 हर्षनाथ कवि भान राजलि मिथिलापति रस जान ॥ ४ ॥

माधव देखलि अपरब रामा ।  
 देखइत जनम सफल कय मानलि पूरल लोचन कामा ॥  
 तड़ित चपल रुचि कठिन कनकमय बल्ली करि अविधाने ।  
 निज कौशल परगासल कांजज तसु तनु करु निरमाने ॥  
 मदन धनुख हर नयन दहन तह स्यामल केसर श्रेष्ठे ।  
 हेरि चतुरानन भाग जुगल करि करु तसु भौंह विशेषे ॥  
 मृग अंजन खंजन मद गंजन लोचन सम निज काँती ।  
 मानल पंकज तैं जनि कांजज निज पद देल तसु छाती ॥  
 अमल कमल मुख हेरि रजनीकर अन्तर प्रशामल काँती ।  
 कनक कुंभ कुच जुगल दंभ लखि बिदलित दाड़िम छाती ॥  
 दाड़िम बोज दशन बन्धुकमय दशन बसन निरमाने ।  
 नट लक्ष्मीश्वर सिंह बूभाथि रस हर्षनाथ कवि भाने ॥ ५ ॥

आज देखल एक कामिनि रे नव दामिनि रेहा ।  
 नील बसन लखि अबतर रे जनि जलद सन्देहा ।  
 बिशत गिरिश नयनानल रे जनि लज्जित चाने ।

तसु मुख हेरि नहि बर जन रे सह निअ अपमाने ।  
 अमल कमल दल गंजन रे लखि नयन बिलासे ।  
 जनि लज्जित भय खंजन रे कर बिपिन निबासे ।  
 जब जन मानस हाटक रे अनुकूल कर चोरी ।  
 त जनि कुच जुग बान्हल रे दढ़ कांचुक जोरी ।  
 हर्षनाथ मनदय कह रे नागरि अनुपामा ।  
 पुरुष जनम तप देखल रे लोचन अभिरामा ॥ ६ ॥

सखि सखि कौन परि राखब धीरे ।  
 देखह देखह सखि पड़ परदेश लखि, देह दह दहिन समीरे ॥  
 चान किरन, चंपक दल, चंदन, से सभ दुख दय बीते ।  
 परम शिशिर जत देह दहय तत, बिनु पड़ केअओ न होते ॥  
 कुसुमित उपवन नयन दहन सन, अति दह कोकिल गाने ।  
 मदन बेदन तन असह सहब कत, कन कन निकसत प्राने ॥  
 आतप बिति गेल जलद समय भेल, चौदिस अबिरल मेहा ।  
 रहन समय पड़ परदेश धिर रज, आजऊँ न आएल गेहा ॥  
 धैरज धय रज अचिर मिलत पड़, होयत बिरह अबसाने ।  
 नृप लक्ष्मीश्वर सिंह ब्रूभाथि रस, हर्षनाथ कवि भाने ॥ ७ ॥

सखि सखि करिअ एकर उपचारे ।  
 रहत बिकल मन दहत सतत तन चान किरन दुरबारे ॥  
 कुसुद बन्धु, क्षिरसिन्धु तनूभव, कुन्द कुसुम सम धामे ।  
 रहन चान तन दहत सतत कन असित हृदय परिनामे ॥  
 बड़बानल जक उदर गोइ धरु किअ जलनिधि नहिँ चाने ।  
 कालकूट सम जानि मदन हर किअ न कयल तसु पाने ॥  
 राज अशन कर तइओ जिवन धरु शशि बिरहिन जिव मारे ।  
 जे जन कुटिल कठिन दुखदायक से जन होअ दुरबारे ॥  
 धैरज धय रज अचिर मिलत पड़ होयत सुशीतल चाने ।  
 नृप लक्ष्मीश्वर सिंह निदेशित हर्षनाथ कवि भाने ॥ ८ ॥

करिअ न हृदय कठोर ।  
 अबगुन परिहार परसनि भय धनि पूरिअ अभिमत मोर ॥  
 आनन मलिन निहार तोहर धनि घुमय फिरय सभ ठाम ।  
 तुअ मुख चान चकौर मोर मन कतऊँ न कर बिसराम ॥

चान किरण, चम्पक दल, चन्दन, कोकिल पंचम गाने ।  
 तुअ बिगलित मन हेरइत अनुकन लगइकि अनल समाने ॥  
 जाचक जन नहिँ करिअ बिमुख धनि मन गुनि बुझिअ सेआनि ।  
 मधु तेजि मधुकर फिरय कन्टक डर केतकि काँ थिक हानि ॥  
 जामिनि विति गेल भोर समय भेल आवज तेजु धनि मान ।  
 नृप लक्ष्मीश्वर सिंह बूझथि रस हर्षनाथ कवि भान ॥ ६ ॥

किअ बैसलिह मुख फेरि ।  
 सुख सँ चीर दूर करि सुन्दरि हरषि हेरिअ एक बेरि ॥  
 परिहरि दोष बचन एक भाखिअ न करिअ बदन मलान ।  
 अनुगत नागर न कह निरादर करिअ अधर रस दान ॥  
 तुअ परिहरि धनि कतज न छन भरि बिलमय मानस मोर ।  
 कोटि जतन कर तथिजँ न बदलय कुलिश कठिन चित तोर ॥  
 मोर अपराध पड़ल जँ सुन्दरि किअ परितेजिअ हार ।  
 आनक दोष आन परितेजिअ के कह रहन बिचार ॥  
 जामिनि विति गेल भोर समय भेल आवज तेजु धनि मान ।  
 नृप लक्ष्मीश्वर सिंह बूझथि रस हर्षनाथ कवि भान ॥ १० ॥

तुरग, गज, रथ, कनक, मानिक, रतन, मुक्ता माथ ओ  
 पावि नट भट गणक चटपट भेल सकल सनाथ ओ  
 सुर गण सहित पुरन्दर करि शुभ डम्बर रे  
 देखल यदुकुल सुन्दर आएल अम्बर रे  
 बरिस सुरगण कुसुम परसन सुदित पुलकित अंग ओ  
 देब दुन्दुभि वजत अम्बर छैत मंगल रंग ओ  
 नारि छिनाओन दगरिनि कत धन पाओल रे  
 हर्षित गोप बधू जन सोहर गाओल रे  
 हरषि गावहिँ नगर नागरि हरहिँ सुर नर ज्ञान ओ  
 सुनत खग मृग रहत निश्चल कुटत सुनि जन ध्यान ओ  
 हर्षनाथ भन मनदय हरि परसन भय रे  
 करथु नृपति लक्ष्मीश्वर धन जन उपचय रे  
 हर्षनाथ सनाथ करि यदुनाथ त्रिभुवन धाम ओ  
 पुरथु मिथिला नगर नायक सफल अभिमत काम ओ ॥ ११ ॥

मन अवधारि उपाय करिअ धनि पड़ल हमर जँ दोष ।  
 टढ़ कय बाऊलता लय बान्हिअ करिअ न अतिशय रोष ॥  
 कुलिश समान बान करि लोचन अभिनव भौंह कमान ।  
 करि समधान अचानक बधिअ करिअ मान अवसान ॥  
 कुच जुग कनक महीधर लय धनि करिअ हृदय अभिघात ।  
 निशित दशन लय अधर बिदारिअ न कर नयन जल पात ॥  
 तुअ बिपरीत करब नहिँ कहिओ जदि सँशय होअ ताहि ।  
 कुच जुग शंकर परस कराविअ बुझ धनि मन अवगाहि ॥  
 जामिनि बिति गेल भोर समय भेल अबज तेज धनि मान ।  
 नट लक्ष्मीश्वर सिंह बूझथि रस हर्षनाथ कवि भान ॥ १२ ॥

तड़ित विनिन्द सुन्दर बेश । गजगामिनि कामिनि परबेश ॥  
 अलक कलित आनन अभिराम । जनि घन बलित बिमल हिमधाम ॥  
 अधर ललित नाशा अति शोभ । कीर बैसल जनि बिम्बक लोभ ॥  
 निरखि जुगल कुच पंकज काँति । चललि रोमाबलि मधुकर पाँति ॥  
 अविकल नूपुर किंकिणि राव । मदन विजय जनि सामग गाव ॥  
 हर्षनाथ कवि मनदय गाव । नट लक्ष्मीश्वर सिंह बुझ भाव ॥ १३ ॥

समय बसन्त पिआ परदेश । असह सहब कत बिरह कलेश ॥  
 सुमरि सुमरि पड़ न रह्य धीर । मदन दहन तह दगध शरीर ॥  
 मधुकर गुंजित कुसुमित कुंज । लाग नयन जनि पावक पुंज ॥  
 शीतल पंकज चम्पक माल । हृदय दह्य जनि बिषधर जाल ॥  
 अबख दहन कोकिल कल गान । चान किरण तन अनल समान ॥  
 हर्षनाथ कवि मनदय गाव । नट लक्ष्मीश्वर सिंह बुझ भाव ॥ १४ ॥

कि कहब दुऊक प्रथम अनुराग ।  
 प्रथम बिलोकन अवधि दुऊक मन कत अनुकन रस जाग ॥  
 मदन बिषम सर दलित दुऊक तन दुऊ मन बसु एक काज ।  
 दुऊक मिलित मन रहत सतत कन आँतर भय रज लाज ॥  
 मदन दहन हत बिषम पराभव हृदय धरिअ जनि गोइ ।  
 परबश जुबति निरत जन चंचल नयन बेकत तत होइ ॥  
 मलय पवन, शशि किरन, नलिनि दल परस दुऊक तन कीन ॥  
 असह सहब कत रहत बिकल नित एकओ न अपन अधीन ॥

निअ अभिमत नहिँ कहय एकओ तहि दुऊ मन कर अभिमान ।  
 नट लक्ष्मीश्वर सिंह बूझथि रस हर्षनाथ कवि भान ॥ १५ ॥

सखि २ अनगत भेल ऋतु राजे ।  
 पिक कुल कल अनुरजित नव दल कुसुमित उपवन काजे ॥  
 अलि कुल कलित ललित कुसुमाकुल विलसत बलि अनेके ।  
 एहन समय पऊ ओतहि निचित रऊ कि कहब तनिक बिबेके ॥  
 नटपति जुबति पति, पशुप जुबति रति कोन परि कर जदुबाले ।  
 गोप सुता दूत रहथि तिमिर नित व्यतीत भेल से काले ॥  
 तेजि गेल जदुपति उचित कदल सखि असित हृदय थिक वा के ।  
 कोकिल निज हित अनुदिन परिचित नव दल तेजथि काके ॥  
 धैरज धय रऊ अचिर मिलत पऊ होयत बिरह अवसाने ।  
 नट लक्ष्मीश्वर सिंह बूझथि रस हर्षनाथ कवि भाने ॥ १६ ॥

### TRANSLATION OF THE SONGS OF HARKH NÁTH.

*The messenger describes the charms of Rádhá.*

1. I saw a young damsel, slender as a line of gold, upon the way. It was as if the god of love had formed a desire for the conquest of the whole world.

3. The lightning flashed with its own peculiar brilliancy, and displayed its loveliness ; but, when it saw her matchless beauty, it became ashamed, and again and again returned to its own abode.

5. Who can liken what to the loveliness of her curling locks, and of her eyes. They were as if Cupid himself had caught two fish with his hooks.

7. The charming boundary of her lotus face, gave her a peculiar brilliancy. It was like the full autumn moon surrounded by lightning. Harkh Náth the chief of poets, lendeth his heart and singeth this and King Laksh-míśvar Sīh\* understandeth its nature.

(2.)

*A cowherdess relates to her friend the charms of a lady.*

1. I saw a sweet damsel, O friend, radiant as a flash of lightning. My eyes were satisfied as I gazed upon her matchless form.

\* The present Maharájá Báhádúr of Darbhanga.

3. Her lovely face shone, and still more her two eyes. They were as it were a pair of beauteous bees, resting upon a lotus.

5. From below her navel there came a serpent line of hair as if desiring to devour her bird-like\* eyes. But when it saw her nose (standing watch over her face) like *Garur* the enemy of serpents, it stopped like a lovely picture at the foot of the mountain of her bosom.

7. New anklets tinkled on her feet, and sweet they were to hear. It was as it were an intoxicated soul-abiding bee, humming o'er a lotus leaf.

9. Harkh Náth, the worshipper of the feet of the mother of the world sang this, and King Lakshmiśvar Sīh understandeth its nature.

## (3.)

*One cowherdess relates to another the beauty of Rádhdá.*

1. The fair damsel went to her bridal-chamber, attired in a dark blue garment. She appeared brilliant like a golden creeper, desired by many clustering bees.

3. A spot of chalk, and another of vermilion shone over her forehead, like the sun and moon risen at once upon a lotus leaf.

5. Who can tell the charming brilliance of her teeth or the fresh lotus of her lower lip. 'Twas like a meeting of innumerable white *kund†* flowers, beneath a blossom of the red *bandhuk‡*.

7. Her two feet were painted, and o'er them shone a charming pair of thighs; which resembled the trunks of two elephants extended eager for two fresh lotus shoots.

9. Harkh Náth, the worshipper of the feet of the mother of the world sang this, and King Lakshmiśvar Sīh understandeth its nature.

## (4.)

*The messenger describes the charms of Rádhdá.*

(She shone.) (Refrain.)

1. With love filling her heart, the sweet bride went along with her friends.

2. Slowly, slowly she progressed, as if wearied with the weight of her bosom.

3. Her eyes half-closed, she hardly saw clearly, like a *chakor§* full of intoxication.

4. Gently she spake and laughed, as it were the moon raining nectar.

5. When I remember those delights, my whole body thrilleth.

6. The poet Harkh Náth telleth, and the King of Mithilá knoweth its essence.

\* The *Khanjan*, *Motacilla alba*, is a bird to which eyes are frequently compared.

† *Jasminum grandiflorum*.

‡ *Pentapetes phoenicea*.

§ The Greek Partridge, *Feráz rufa*.

## (5.)

*The messenger relates the charms of Rádhá to Krishn.*

1. O Mádhab, I saw a matchless beauty. When I saw her I knew that my birth had obtained its fruit, and that the desires of my eyes were fulfilled.

3. I forbid the lightning (to compare itself to her), for it is fickle in its brilliancy, and the golden creeper, for it is hard. When he formed her body, Brahmá at length exhibited his full skill.

5. When Love's bow was burned by the eye of S'iva, and only a filament of ashes remained, Brahmá searched for them, and divided them into two, and out of them he formed her eyebrows.

7. Her eyes, equal in brilliancy, destroy the pride of the *Khanjan*,\* and of the dark eye† of the deer. Brahmá‡ loved the lotus, and laid his foot upon her bosom, (and took up his abode there).

9. When it saw her spotless lotus face, the brilliancy of the nightly moon became dimmed: and when it gazed upon the pride of her two golden orbs, the pomegranate broke its heart.

11. Brahmá formed her teeth of pomegranate seeds, and (her lower lip), which concealed them, of the *bandhuk*§ flower. King Lakshmísvaṛ Siḥ understandeth her charms, and Harkh Náth singeth them.

## (6.)

*The Poet describes the beauty of a lady.*

1. To-day I saw a fair one; and lo, when it beheld her dark garments so like dark clouds, a sudden flash of lightning played around her.

3. The moon though shining amid the fire of S'iva's eye became ashamed, when gazing on her face. For a great man cannot bear to be disgraced.

5. When the *Khanjan* saw the play of her eyes, which put to shame the leaf of the spotless lotus, it became ashamed itself, and took up its abode in the forest.||

7. She knoweth that young lovers would continually steal the gold above her heart, and so she hath tightly bound her twin bosom 'neath a bodice.

9. Harkh Náth declareth with all his heart that the lady is matchless. "When I saw her beauteous eyes, I knew I had done so as the result of penances performed in former births."

\* The *Khanjan* Motacilla Alba, is a bird to which eyes are frequently compared.

† Lit. collyrium.

‡ Brahmá is said to have been born in a lotus.

§ Pentapetes phoenicea.

|| The poet fancifully attributes the wildness of the *khanjan* to jealousy caused by the play of her eyes.

## (7.)

*Rádhá laments her separation from Kṛishṇ, and charges the seasons with adding to her pangs.*

1. Friend, friend, how can I keep my patience? See, see, how the southern wind hath watched till my Lord had gone to a far country, and now consumeth my body.

3. The rays of the moon, the leaf of the *champak*,\* and sandal, have given me sorrow, and passed away. Even the winter consumeth my body entirely; no one is friendly to one whose husband is away.

5. A flowery grove consumeth mine eyes, and the voice of the cuckoo mine ears; How can I bear the unbearable pangs of love;—Every instant my life departeth from me.

7. The hot season hath passed, and the rains have begun. On all sides the clouds are piled: at such a time as this my lord remaineth steadfastly in a foreign country, and to-day hath not returned to his home.

9. Be firm. Before long thou wilt meet thy lord, and the (sun of) thy separation will set. Harkh Náth the poet singeth, and king Lakshmíśvar Sīh understandeth the meaning.

## (8.)

*Rádhá laments her separation from her beloved to her friend, and accuses the moon of aggravating her pangs.*

1. O friend, O friend, help me against them, else my soul will be distracted, and my body continually burned; for the moon-beams are irresistible.

3. The moon is beloved of the water-lily, and was born in the milky ocean; it and the (pure-white) jasmine flower have the same effect. But still it continually consumeth my body and of a truth I find that its heart is black.

5. Why did not the ocean conceal it in its bosom, as he doth fire† in his heart. Why did not the god of love drink him off, as Śiva swallowed the deadly *káikút*.‡

7. Even though Ráhu, the demon of eclipse, swallow him, he still surviveth and woundeth the heart of her who is far from her Lord; behold, the ill-natured, cruel, pain-giving one, is he who is irresistible.

9. Be firm. Before long thou wilt meet thy lord and the moon will be sweetly cool. Harkh Náth the poet singeth what hath been revealed unto King Lakshmíśvar Sīh.

\* *Michelia champaca*.

† Allusion to sub-marine fire.

‡ A deadly poison swallowed by Śiva at the churning of the Ocean.

## (9.)

*Kṛishṇ entreats Rádhá to relent.*

1. Let not thy heart be hard. Forgive my faults ; be pleased with me, O lady, and fulfil my heart's desires.

3. When I beheld thy face mournful, lady, I wandered restlessly o'er the world. Thy face is like the moon, and my heart like the *chakor*,\* which findeth not surcease of woe therein.

5. As I searched for thee, my heart melted ; for even the moon-beams, the *champak*† leaf, sandal, and the music of the cuckoo in the fifth scale, were as fire unto me.

7. O wise one, think well and turn not aside thy face from a suppliant. If the honey-loving bee desert the honey and turn back in fear of thorns, the loss is that of the *ketki*‡ flower.

9. The night is passed and dawn hath come. Even now, lady, give up thy pride. King Lakshmiśvar Sīh understandeth her charms, and Harkh Náth singeth them.

## (10.)

*Kṛishṇ entreats Rádhá to relent.*

1. Why sittest thou with averted face ? Put aside from it thy veil, my pretty one, and with pleased heart cast one glance upon me.

3. Put aside my faults, and utter but one word. Let not thy face be melancholy. Scorn not thy devoted love, but bestow upon him the nectar of thy lip.

5. Without thee, lady, my heart is never for a moment at rest ; yet in spite of ten thousand endeavours, thy heart, hard as adamant, doth not change.

7. If the fault is mine, pretty one, why hast thou put aside thy necklace ? Who would decide that one should suffer for another's fault ?

9. The night is past and dawn hath come. Even now, lady, give up thy pride. King Lakshmiśvar Sīh understandeth her charms, and Harkh Náth singeth them.

## (11.)

*Congratulations sung on the birth of Kṛishṇ.*

1. The dancers, warriors, and astrologers, all at once obtained their desires in the shape of horses, elephants, chariots, gold, rubies, jewels, and pearls upon their heads.

\* The Greek Partridge, *Perdix rufa*, said to be enamoured of the moon, to subsist upon moonbeams, and to eat fire at the full moon.

† *Michelia Champaca*, a tree bearing a fragrant yellow flower.

‡ *Pandanus Odoratissimus*.

3. Indra with the gods appeared in the atmosphere with glorious pomp, and saw the Loveliness of the house of Jadu.

5. The gods, pleased at heart, and their limbs thrilling with joy, rained flowers, and in the sky played propitious melodies upon the drum.

7. Great was the wealth given to the midwife who cut the navel cord : and the wives of the cowherds in their joy sang the *sohar*.\*

9. In joy the fair ones of the city sang, and captivated the minds of gods and men ; when birds and beasts heard them they became motionless, and even saints desisted from their contemplation.

11 & 12. Harkh Náth saith with all his heart, May Hari be propitious, and bless king Lakshmíśvar Sīh with increase of wealth and subjects.

13. May Jadu Náth, the refuge of the three worlds, satisfy Harkh Náth's request, and fulfil the heart's desires of the Lord of Mithilá.

(12.)

*Kṛishṇ implores Rádhá to relent.*

1. Show not exceeding anger, love ; but think, and find some means (of forgiving me). If I am guilty, bind me tightly with the creeper of thine arms.

3. Let (the sun of) thy pride set, and drawing the bow of thy fair young brows, strike me suddenly with the adamantine arrows of thy eyes.

5. Take the golden mountains of thy bosom, and cast them on my heart and crush it : with sharp teeth rend my lower lip, nor shed a tear drop (in pity) as thou doest it.

7. Ne'er will I disregard thy words, my love ; and if thou doubt this, cause me to place my hand upon the Sīva image of thy bosom (that I may swear thereby).

9. The night is passed and dawn hath come. Even now, lady, give up thy pride—King Lakshmíśvar Sīh understandeth her charms, and Harkh Náth singeth them.

(13.)

*The messenger describes the charms of Rádhá.*

1. A lovely brightness putteth the lightning to shame, as the damsel moving stately as an elephant, entereth.

2. Her charming countenance is adorned by curls, as the moon, the spotless abode of snow, is surrounded by clouds.

3. Her lower lip is playful, and her nose of exceeding beauty ; resembling a parrot sitting over and desiring a red *bimba* fruit.

4. When it saw the glory of the lotus of her twin bosom, a line of hair sprang up towards her navel, like a line of bees.

\* A congratulatory ode at birth, such as the present song.

5. Continually her ankles tinkle, like Sáma Vaidik priests singing the victory of love.

6. Harkh Náth the poet singeth with all his heart, and king Lakshmiśvar Sīh understandeth the meaning.

## (14.)

*Rādhā laments her separation from Kṛishṇ.*

1. The time is spring, and my love is in a far country. How much intolerable agony of separation must I bear.

2. When I bring my Lord to remembrance, I cannot contain myself; for my body is consumed by love's fire.

3. The flowery grove humming with its bees, seemeth to my eyes like a heap of fire.

4. A cool garland of lotus and the *champak*\* flower consumeth my heart, like a mass of poisonous serpents.

5. The soft, low song of the cuckoo burneth my ear; even the beams of the moon are like fire to my frame.

6. Harkh Náth the poet singeth with all his heart, and king Lakshmiśvar Sīh understandeth the meaning.

## (15.)

*The first love of Kṛishṇ and Rādhā described.*

1. Can I tell their first loves.

2. Until they gazed on each other for the first time, how many varied pleasures continually awoke in the heart of each;

3. But when once the cruel arrow of love had pierced their bodies, but one desire dwelt in both their hearts.

4. When their hearts are united, they will remain so for ever; now only shame separateth them.

5. Conceal not in your hearts the cruel defeat sustained through the fire of love.

6. For the trembling eyes of both declare that the damsel is no longer mistress of herself, and that the youth is devoted to but one object.

7. Both their bodies are wasting away under the touch of the breeze of Malaya, the beams of the moon, and the lotus leaf.

8. How long will they bear the unbearable? will they remain thus agitated for ever? neither is master of himself.

9. Neither telleth the other his desires, for the hearts of both are proud.

10. Harkh Náth the poet singeth, and King Lakshmiśvar Sīh understandeth the meaning.

\* *Michelia champaca*.

(16.)

*Rukmiṇī, wife of Kṛishṇ laments his absence in the spring time amid the cowherdesses.*

1. O friend, O friend, the king of seasons hath arrived.
  2. The groves are adorned with the soft low song of the cuckoo and blooming with fresh lotuses.
  3. Many are the brilliant creepers with their wanton flowers made tuneful by the swarms of bees.
  4. At such a moment my lord remaineth far away careless (of love). What can I say for his wisdom?
  5. How can Jadubál (Kṛishṇ), lord as he is of the daughter of a king, sport with the damsels of the cowherds.
  6. Is that darkness in which he was enveloped by the daughters of the cowherds everlasting? Surely those days are passed.
  7. Jadupati (Kṛishṇ) hath deserted me, and hath done what might have been expected of him, for (as his complexion is dark) so must his heart be.
  8. The (dark) cuckoo deserteth its own dear ones, and the (dark) crow deserteth the young leaf, even though it has known it long.
  9. Be firm. Before long thou wilt meet thy lord, and the (sun of) thy separation will set.
  10. Harkh Náth the poet singeth and King Lakshmíśvar Śih understandeth the meaning.
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## PREFATORY NOTE.

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This Vocabulary does not pretend to be a complete dictionary. It contains, I believe, every word and form occurring in the Chrestomathy, and, besides a large number of words collected by me in the country and in Court and not hitherto found in dictionaries, a great many indigenous proverbs. It may claim to be entirely original, and in no way a compilation, not a single meaning having been taken from any dictionary, other than the mouths of the people themselves. At the same time it must be admitted that it is for this very reason liable to many errors, from which a mere compilation would be free. Consideration is asked for such as exist.

Nouns are given in their Nominative form, and Verbs in their Root form. Under the latter will be found many colloquial, poetical, and archaic forms not given in the grammar.

### अ

अंश, a share, portion.

अकरार, (اقرار) a written bond or agreement.

अकल्याण, *adj.* unlucky.

अकसक, *adj.* gorged so that one can not rise from his seat.

अकाल, a famine.

अकालौ, *adj.* belonging to, or connected with, a famine.

अकामिक, *adj.* and *adv.* without cause or reason.

अकास, the sky.

अकिल, (عقل) wisdom, knowledge.

अकुली, (*fem.* अकुलिनि), *adj.* of no, or bad family; *prov.* अकुलिनि बिआही, कुलक उपहास, if you

marry a woman of bad family, discredit will fall on your own.

अखबार, (الخبار) *plu.* newspapers.

अगड़ाही, a forest conflagration.

अगरेज, *adj.* English.

अगा, *adv.* before.

अगुआ, *v. n.* to go ahead, or in front.

अगुआएब, the act of going in front.

अगुता, *v. n.* to be sick, pained, afflicted.

अगताएब, sickness, pain, affliction.

अगोर, *v. a.* to watch, to guard.

अगोरब, the act of watching, or guarding.

अग्नि, fire.

अघाव, *v. a.* to satiate, disgust.

अंकम, the bosom, lap; अंकम भर,

to fill one's lap, to take a person in one's lap. 2. the whole body. (Vid. XXIII, 6).

अंकुर, a sprout, a shoot. Hence (*vulgarly*) fate, (*Sal.* XV).

अंग, the body: a limb, a member.

अंगन, अंगना, the court-yard of a house.

अंगुरिआ, a finger.

अंगैठौ, a yawn. अंगैठौ कर, to yawn.

अंगोका, a man's body-cloth = गसका.

अंगार, charcoal, coal.

अचंभा, *adj.* wonderful, astonishing.

अचरा, (*Instr.*, amongst women, अचरहिं), the body-cloth which covers a woman's bosom, which a woman is not supposed to uncover in the presence of any man, until her marriage.

अचल, *adj.* firm, immovable.

अचला = अचरा.

अचानक, *adv.* suddenly.

अचिर, *adv.* soon.

अच्छत, whole grain, presented at religious ceremonies, such as a marriage; *prov.* दुङ्गक वर केँ कुअछौ अच्छत, a foolish bridegroom gets only vetch for his *achchhat*.

अच्छर, a letter of the alphabet.

अह, *verb substantive*, to be. See *Grammar*.

अहइत, *irregular for अहैत, pres part.* of अह, being. *Vid.* III, 4.

अहए, *irregular for अहि, he is. Vid.* XLV, 1.

अहि, *see* अह.

अहैत, (*fem.* अहैति), *pres. part. of* अह, to be.

अहोर, *v. a.* to snatch.

अहोरब, the act of snatching.

अहौना, a bed.

अजब, (عجب) *adj.* wonderful.

अजस, infamy.

अजेआ, a he-goat. *In Vid.* XVIII, 5, "a he-goat's son" means "a he-goat." *He-goats are sacrificed to Debi, who is hence considered their enemy.*

अंचल, a veil, a woman's body-cloth, = अचरा

अट, *v. n.* to roam: to be hindered, stopped.

अटव, roaming: hindrance.

अटक, *v. n.* to cease, remain, stay in a place. अटकि रह, to abide anywhere.

अटकब, the act of staying.

अटकाव, *v. a.* to stop, prevent, hinder.

अटकाएब, the act of stopping.

अटकाओ, the act of stopping.

अठाइस, twenty-eight. *In Vid.* LIX.

2, the word means the twenty-eighth consonant, *viz.* ल. See प्रथम.

अठारह, eighteen. *In Vid.* LIX. 3, the word means the eighteenth consonant, *viz.* द. See पचौस.

अठौगर, a bracelet made of flour pounded by eight men (including the bridegroom) wrapped up in mango leaves, and worn by him; *prov.* वर कन्या केँ भेंट नहिँ अठौगर लै मारी, the bridegroom has not yet met the bride, and yet they are fighting about the *athaugar*, (of a causeless fight).

अडाव, *v. a.*, to restrain, hold back.

अडाएब, the act of restraining.

अङ्गिष्ठान्, the act of seeing a guest off.

अङ्गी, a pool in gambling : a rendezvous where men or carts meet.

अङ्गूर, the jujube tree ; a very mean-looking shrub. *Prov.* जैमर गाढ़ नहिं दृक्, तैमर अङ्गूर सहा पुरख, where there are no other trees, the jujube is thought a lot of.

अङ्गुतिदा, a commission agent, a broker.

अङ्गुत्ता, a brazen vessel containing 2½ sers.

अंडा, an egg.

अति, *adv.* very, exceedingly.

अतिशय, *adj.* & *adv.* very much, exceedingly.

अत्यंत = अतिशय.

अथ, *adv.* here, (in titles) here beginneth.

अथल, a jingling word of no meaning, used with पथल, *q. v.*

अथाह, illimitable, unfathomable.

अदंक, surprise, अदंकहिं, *old Maithili* for अदंक सँ, surprisingly ; to a person's astonishment.

अदालति, (ادالت) a civil court.

अदिति, the mother of the gods, *who are hence* (*Vid.* XVI. 5.) *called her sons.* See तनय.

अदना, (ادنا) *adj.* low, mean.

अदबुद्, *adj.* wonderful, extraordinary.

अधा, अधि, *adj.* half = आध, *q. v.*

अधर, the lower lip. अधरऊँ, *old Maithili* for अधर सँ ; also *emphatic* for अधर, even a lip.

अधलाह, (*fem.* अधलाहि), *adj.* bad :

*the usual word in Maithili in contradiction to नीक, good.*

अधवास, breathing downwards ; hence breathing in, as opposed to उर्धवास, *q. v.* breathing out.

अधिक, great, much. *With abl.*, more than.

अधीन, *adj.* obedient.

अध्याय, a part of a book, a chapter.

अननुताद, *adv.* early in the morning.

अनंग, the god of Love, Kāndeb.

अनचित्, *adj.* unrecognized, unacquainted, unknown, strange.

अनतऊँ, *adv.* to another place.

अनदेशिदा, *adj.* belonging to another or foreign country. A stranger.

अनंदा, joy, rejoicing. अनंदा कर, to rejoice.

अनय, injustice ; infamy.

अनवाह, a tender of plough-cattle, when they are not in the plough, but are waiting their turn to be yoked.

अनसाहान, displeasure, disgust.

अना, an anna.

अनाइत, *adv.* unwillingly.

अनाज, grain, food.

अनादर, disgrace, disrespect. अनादर कर, to defeat.

अनार, a pomegranate.

अनुखन, every moment, continually.

अनुगत, a follower : entreaties (*Vid.* XXX. 1) : one who has arrived.

अनुचित, improper, unbecoming.

अनुहन = अनुखन, *q. v.*

अनुज, a younger brother. *In Vid.* LX. 4. वसंत, "spring," means the time when flowers (कुसुम) appear.

कुसुम also means "a woman's courses," and hence वसंत means the three days during which a woman is ceremonially impure. The younger brother of वसंत is therefore the fourth day when she may admit her husband.

अनुताप, repentance.

अनुतापक, a cause of sorrow or repentance.

अनुदिन, *adv.* daily, always.

अनुनय, anger.

अनुबंध, devotion, service, devoted attendance.

अनुपास, *adj.* matchless.

अनुभव, *v. a.* to consider, note, think upon.

अनुमन, *adj.* (*fem.* अनुमनि) melancholy.

अनुमान, *v. n.* to consider, to come to a conclusion.

अनुमानव, the act of considering.

अनुरंजित, *adj.* coloured, adorned.

अनुराग, love, affection. *In Vid.* LXXIII, 1. अनुरागे for the sake of metre.

अनुरागल, *adj.* coloured, smeared with colour, besmeared with.

अनुरोध, compliance with a request.

अनुरोध, *adj.* (*fem.* अनुरोधि) compliant, acting in conformity with requests.

अनुसर = अवसर, an opportunity.

*In Vid.* XXIX, 2. अनुसर = अनुसर सै, and means, at an opportunity, and hence, seizing the first opportunity.

अनूकाल = अंतकाल, *q. v.*

अनूप, *adj.* unequalled : Hence superior to. *In Vid.* XVI, 4. अनूपे for sake of metre.

अनेक, *adj.* many, innumerable.

अंत, (*Vid.* XXXIX, 2, and XXVIII, 4, अंतै for sake of metre). End, conclusion, termination. Hence, the innermost part, or bottom of any thing : the time of death. *Vid.* XXVIII, 4, जिउ भेल अंत, my life came to an end.

अंतकाल, the time of death.

अंतए, or अंतय, *adv.* in another place, elsewhere.

अंतर, an intervening space, distance.

Hence adverbially चारि कोस अंतर, at a distance of four kos.

अंदरात, (اندرات), the inner rooms of a house ; where the women reside.

अंदेश, (انديشه) solicitude, apprehension.

अंधकार, darkness.

अंधार, *adj.* dark. (*In Vid.* 1, 3.

अंधारे, for the sake of metre).

अन्न, grain, corn, food.

अन्याइ, *adj.* (*fem.* same as masculine) not capable of discrimination, giddy (of a woman's conduct).

*Lit.* unjust.

अन्हरा, *adj.* blind, deprived of sight.

अन्हरिआ, *adj.* dark, see राति.

अन्हरौन्ह, *adj.* darkish.

अन्हार, *adj.* (*fem.* अन्हारि, which in *Vid.* XXI, 6, is altered to अन्हारै for the sake of metre), dark.

Also substantive, darkness.

अन्हैर, continued bad fortune : hence injustice.

अपकीर्ति, disgrace, infamy.

अपजस, disgrace, infamy.

अपन, or अपने, for अपन genitive of अपनि self. One's own. अपन इच्छा, or अपन मन, wilfulness.

अपनऊँ, old Maithili, or emphatic, for अपना सँ, abl. sing. of अपनि, self.

अपना = अपन, gen. of अपनि.

अपनि, reflexive pronoun, self. See Grammar.

अपमान, shame, disgrace. In Vid.

VI, 6, अपमाने, for the sake of metre.

अपराध, fault, crime, sin. In Vid.

LII, 1, अपराधे for the sake of metre.

अपरूप, or अपरूप, adj. (अपूर्व), unsurpassed, matchless, wonderful, costly.

अप्यन, see अपन.

अप्रिय, adj. unpleasant, painful.

अब, adv. now.

अवगाह, (1) adj. certain, concerning which there is no doubt.

अवगाह, (2) v. n. to take for certain, to believe to be true. Vid. LXXXI, 9, & II, 4, अवगाह and अवगाहे for अवगाहि.

अवगाह, (3) v. a. to plunge into, to bathe in. Vid. XXIX, 2, अवगाहौ for अवगाहि for the sake of metre.

अवगाहव, (1) the act of taking for certain.

अवगाहव, (2) the act of plunging into.

अवगुण, a bad quality, defect, vice.

अवतंस, an ear-ring, an ornament.

अवतर, v. n. to become incarnate, to take visible form.

अवतरव, the act of becoming incarnate.

अवतार, an incarnation of deity.

अवध, a period. Hence, a limited or fixed time : a promise, stipulation.

अवधान, (1) care, caution, attention.

अवधान, (2) (अवधारण), the act of settling or determining.

अवधार, v. a. to settle, determine.

Indeclinable Participle (अवधार, but Vid. XVII, 7, अवधारौ for sake of metre) is used adverbially to mean, correctly, accurately, truly.

अवधारव, the act of settling, or determining.

अवधि = अवध, q. v.

अवलंब, v. n. to hold fast, to take refuge. Lit. to hang down.

अवलंब, the act of holding fast, or taking refuge in.

अवला, a girl, a damsel, a woman.

अवसर, time, opportunity, proper season. तेहि अवसर, then.

अवशेष, अवशेष, (1) end. Usually adverbially, finally, at last.

अवशेष, (2) (अभिपेक्ष), the act of bathing. Vid. XXXIX, 5, अवशेषे for the sake of metre.

अवश्य, adv. certainly.

अवसान, end, termination : the setting of a heavenly body.

अविकल, adv. continually, incessantly.

अविधान कर, to forbid.

अविरल, adj. & adv. continual(ly). uninterrupted(ly) : crowded, in clusters.

अविशेष, *adv.* without making any distinction, at random. *Vid* XXIX, 5, अविशेषे *for the sake of metre.*  
 अवैकत, *adj.* invisible.  
 अवोध, *adj.* witless, foolish.  
 असट, a coward. *Also adj.* Random, confused, unintelligible, (*as English is to a native who does not understand it*).  
 अमरन, ornaments, jewelry, fine apparel.  
 अभागल, (*fem.* अभागलि), *adj.* unfortunate, unhappy.  
 अभिघात, the act of casting, or throwing.  
 अभिनव, young, new, fresh.  
 अभिप्राय, intention, meaning.  
 अभिसत, (1) desire, wish.  
 अभिसत, (2) desired, longed for.  
 अभिराम, *adj.* beautiful, pleasing.  
*Vid.* XVI, 2, अभिरामा, *for sake of metre.*  
 अभिलास, desire, longing. *v. a.* to desire.  
 अभिसार, an assignation, caresses, dalliance, sexual pleasure. *Vid.* XXXVI, 1, अभिसारा *for metre.*  
 अभेला, *adj.* careless, heedless; *Prov.* अभेला बिआह, कनपट्टी सेनर, *see* हड़बड़ौ.  
 असरख, *adj.* foolish, silly.  
 असल, *adj.* clean, spotless.  
 असला, (علاء) court officials.  
 असह्य, *adj.* warm, tepid.  
 अमा, अमाँ, a mother.  
 अमिच, ambrosia.  
 अमुआ, a mango (fruit or tree).  
 अमोट, mango conserve.

अंबर, God.  
 अयना, (آينه), a mirror.  
 अयलऊँ, *for* ऐलऊँ, *past tense of आ,* *q. v.*  
 अरतल, refuge, shelter, protection.  
 अरविंद, a lotus.  
 अराचौ, large cardamums.  
 अरुण, *adj.* red, tawny: the dawn: vermilion. भाल अरुण उगि गेल (*Vid.* XXXIV, 6,) vermilion (compared to the dawn) rose on her forehead, *i. e.*, her forehead became smeared with vermilion. *The vermilion patch on a woman's forehead, called टिकुली, is surrounded by a ring of small silver stars called बेनौ.*  
 अरि, an enemy. *The enemy of Indra was the Himālaya, see सुरपति. The enemy of Rāban was Rām, see रावण. The enemy of he-goats is Debrī, see अजेआ.*  
 अरोध, *v. a.* to pray to, entreat.  
 अर्घ, an oblation.  
 अर्थ, meaning: wealth.  
 अलगाव, *v. a.* to lift up, raise.  
 अलप, speech, talk.  
 अलसाव, *v. n.* to be wearied.  
 अलसारब, the condition of being weary, weariness.  
 अलि, a bee; *hence metaphorically, a lady.*  
 अल्हा, one of two famous brothers, अल्हा and रदल, whose exploits are sung by *Nāts.*  
 अवत, अवैत, *see आ.*  
 असघै, pride, fine airs.  
 असंख, *adj.* innumerable.

असन, food. The food of Agasti (*see* कुंभ तनय) was the sea, and the children of the sea are pearl oysters. (*See* तनय.)

असनान, असननसा, bathing. *Vid.* I, 1, असनाने *for metre.*

असपर्स, touch, the act of touching.

असमसान, a burial-ground.

असमान, (أسمان), the sky.

असरफौ, a gold coin. *Prov.* असरफौ बूट, कोइला पर कपा, his gold mohars are not taken care of, and his charcoal is sealed up; penny wise and pound foolish.

असरेस, Asleshá. The ninth *nakshatra*, or lunar mansion of the rainy season.

असल, (اصل) असलाह, (*fem.* असलाहि), *adj.* true, real.

असह, intolerable, unbearable.

असावरि, name of a goddess, who was the special object of adoration to Chuhař Mál, and Salhes.

असित, *adj.* dark: the dark half of the lunar month.

असौस, the act of benediction, or blessing.

असुजन, (असजन), one who is not a near relation. In *Vid* LXXXI, 5, means an असुजन पत्र, *i. e.*, a certificate given by a *Panjiyár* or hereditary genealogist, that there is no near relationship between a pair who are to be married.

असल, (وصول) *adj.* realized (*of* money &c.).

असोक, an Asok tree (*Jonesia asoka*).

अस्तुति, praise.

अस्तुरा, (استرا), a razor.

अस्नान, bathing, a bath.

अस्पर्स, touching, the act of touching.

अस्मिति, memory, remembrance.

अहनिश, *adv.* day and night; continually.

अहलाह, joy.

अहँ, अहे, *respectful pro. you.* *See* Grammar.

अहिद्रा, the goddess of sleep.

अहि, 3rd *sing. pres. of the defective verb* अह, to be, *used only in this form.*

अहे, *interj.* ah.

अहोनिश, अहोनिश, = अहनिश, *q. v.*

## आ

आ, *v. n.* This verb being of common occurrence in Maithili is very irregular. There are besides many ways of spelling the different forms. The following are selected specimens of the various forms more commonly used. *Inf.* आएब: *Pres. Part.* आवैत: 3rd *simple Pres.* आव, आए, आये, आवय, आवथि: 2nd *Imperat.* आवह: 1st *Fut.* आएब: 2nd *Fut.* ऐबह: 3rd *Fut.* आओत, अवत, ओताह: 1st. *Past.* अयलऊँ, ऐलऊँ, the latter being considered the more correct form. 3rd *Part.* आयल, आएल, the latter being considered the more correct form: *fem.* आइलि: *hon. masc.* ऐलाह, *Irregular fem.* ऐलौ: *Indeclinable part.* आवि, & आय. *Past. Part.* आएल, *fem.* आइलि. To come, to arrive: *Prov.* ऐबह, त जेबह कहँ,

if you come, how will you go?  
i. e., if you enter a trap you will  
be caught; *cf. Lat. Vestigia nulla*  
*retrorsum.*

आइ, *adv.* to-day.

आइ माइ, near relations, mothers and  
the like.

आइलि, *see* आ.

आएल, *see* आ.

आएब, (1) *see* आ.

आएब, (2) the act of coming.

आओत, *see* आ.

आओन, the act of coming, arrival.

आओर, *conj.* and.

आँकुश, a seedling, a shoot.

आँकुस, a hooked spike for guiding  
an elephant.

आँखि, an eye; *hence* vision, sight.

आँग, a limb; the body generally.

*In Vid. XXVII, 2, आँगे emphatic,*  
even a limb.

आँगन, the inner court-yard of a  
house.

आँगी, a woman's jacket.

आँगुर, a finger.

आँचर, a woman's body-cloth =  
अचरा *q. v.*

आँटा, wheaten flour.

आँटौ, a bundle of grain divided at  
the end of a day's work between  
the reaper and his master: *Prov.*  
*of an over-paid man, कोढ़ि कटनि-*  
*हारको सुंहर सन आँटौ, a lazy*  
reaper has an *ail* as thick as a  
pestle.

अँड़, a testicle.

आँतर, (1) *adv.* within.

आँतर, (2) a sub-division of a field

for the purpose of ploughing:  
the land contained within a plough  
circuit: distance between two  
objects.

आँति, a kind of scurvy.

आक, (अर्क) the sun.

आकंप, an embrace.

आकार, form, appearance, shape.

आकाश, the sky.

आकुल, *adj.* confused, agitated, dis-  
tressed; *hence (of speech)* broken,  
(*of a lover*) passionate.

आखर, a letter of the alphabet.

आखिर, (آخر) *adv.* at last, finally.

आग, *Hindi form of आगि, q. v.*

आगन = आँगन, *q. v.*

आगस, approach.

आगर, (*fem.* आगरि), *adj.* wise, cle-  
ver, intelligent.

आगा, *adv.* before, at first: used with  
little or no meaning at the com-  
mencement of the subject-matter  
of a letter or document; *in such*  
*case it may be translated more-*  
*over.*

आगि, fire. आगि लगाव, to set on fire,  
to burn. आगि ताप, to sit over a  
fire; आगि तपैत रहौ, I was sitting  
over the fire.

आग, *adv. & prep.* before.

आगू पाइ, *compound adv.* before and  
behind: in single file.

आगू = आग, *q. v.* as in the saying,  
दक्खिन कन्या कन्या कुसारी, आगू थल  
थल पौहू भारौ; the pretty lasses  
of South Tirhut, are pendent in  
front, and heavy behind.

आगे (1) = आग, *q. v.*

आगे (2) *interj.* = मे, *q. v.*

आचर, = आँचर, *q. v.*

आक्षी, *interj.* fie!

आज, *adv.* to-day, now.

आजु, *adv.* to-day, now. *Declined*,—

आजुक रैन, last night, (*lit.*) the night of to-day.

आजङ्ग, *adv.* till to-day.

आने, = आज, *q. v.*

आज्ञा, an order, a command.

आठ, *num.* eight. आठस, the eighth.

आड़, a boundary between two fields, (*Bangālī* आदल), = डराँड़, *q. v.* the more usual form is आरि, *q. v.*

आड़ंबर, majesty, splendour.

आड़, = आड़, *q. v.*

आढ़त, brokerage, commission.

आण, = आँड़, *q. v.*

आनप, heat, the hot season.

आतस, one's self.

आदमी, (آدمي), a man: a human being of either sex.

आदर, respect, reverence paid to any one.

आदि, the beginning of any thing; at the end of a compound, beginning with; hence et-cetera.

आध, आधा, *adj.* half. आधा आधा, आधा आधौ, आधेँ आधि, or आधा अर्द्ध half-and-half.

आधि, (1) आधौ, = आध, *q. v.*

आधि, (2) *adj.* more, excessive.

आधे, आधो = आध. *In Vid.* XVII, 4, विधि मुख आधो refers to the four faces of *Brahmā*. Half of this number is two.

आन, (1) *pro.* other, another, some-one or something else, anything

else. आन ..... आन, one ..... another. आनक आन someone or something else. This word is frequently written आने for the sake of metre.

आन (2) *v. a.* to bring, to offer.

आनदेस, *adj.* belonging to another country, foreign.

आनन, face, countenance.

आनंद, rejoicing, joy; the pleasures of love.

आनव, the act of bringing or offering.

आनि, (1) *Indecl. Part. of* आन (2), *q. v.*

आनि, (2) pride, self-respect, ambition.

आनू, 2nd Imperat. of आन (2) *q. v.*

आने, see आन, (2).

आन्हर, *adj.* (*fem.* आन्हरि), blind, sightless; *Prov.* आन्हर कुकुर बसाते भूखे, a blind dog barks at the wind.

आप, (1) *v. a.* to place, put, lay, deposit. *In Vid.* XXXVII, 1, *Indecl. Part.* आपी instead of आपि, for the sake of metre.

आप, (2) आपु, आपे, *Reflex. Pron.* self. *Prov.* आपे कूटे आपे खार, घर मेहर नहिँ आँगन मार, जैसे तसर मैं लोटे गदहा, आगा नाथ न पीक्षा पगहा: himself he grinds his corn, alone he eats, in his house there is no wife nor in his court-yard a mother: like an ass who wallows on barren land, he has neither nose-ring in front, nor hobble behind; said of a man who is disowned by his people, or who has no friends. *Of.* नाथ.

आव, *adv.* now, at this time.

आम, a mango, (fruit, or tree). *More usually आम्र.* आम is *Hindl.*

आम्ल, acidity. *Especially*, dried chips of the mango fruit, used as a conserve. It is of two kinds, दड़िमा and खेदुआ. The first is made from small immature mangos (टिकुला), and the second from large mangos.

आय, आयल, *see* आ.

आय तुलाइलि, *see* तुलाव.

आर, enmity.

आरत, आरति, (*fem.* आरति) *adj.* grieved, pained, anxious, aggrieved, (*of a lover*) eagerly desirous.

आरद्रा, Ārdra, the sixth *nakshatra*, or lunar mansion of the rainy season.

आरि, आरी, the boundary line of a field. *Cattle are sometimes grazed on these lines, and trespass thence into the fields themselves, which gives rise to many disputes; hence the proverb, आरी जाइ न कपार लाटी, बीच बंगा चरवाही*, if you go on an *āri*, have a stick for your head, (and then you may) graze your cattle in the midst of a cotton-field: *i. e.*, when you take your cattle to graze on an *āri*, take care and be well-armed: आरिक चुक, *Idiom.* to lose the crops of one's field.

आलय, a house.

आलस, weariness, laziness, idleness.

आला, a word not used by itself, but frequent as a termination of compound words, meaning a

house, *e. g.* सिवाला, "a temple of *S'iva*."

आलौवाली, worthless things; *Prov.* खार लै आलौवाली तेल लगवे लै तीन तीन साली, *of a woman who is poor but makes display*, she eats worthless things, and has three Málins (maid-servants) to apply oil to her body.

आलु, or आरु, a potato.

आव, आवधि, आवध, आवह, and आवि, *see* आ.

आशीख, आशीष, a blessing, well-wishes.

आश्चरज, आश्चर्य, *adj.* wonderful, astonishing.

आस, hope, desire. *Frequently* आवे *for the sake of metre.*

आसन, a seat, abode. इंद्रासन, *the abode of Indra*, heaven.

आसरा, a retreat or refuge.

आसा = आस, *q. v.*

आसिन, the month *A'svin*, (September—October). आसिन कार्तिक = autumn.

आह, आहि (*Vid.* LXVII, 2), and आहे *interj.* Alas! O!

## इ

इ, *for ई*, this, *q. v.*

इआर, (یار), a friend.

इच्छा, a wish, desire. अपन इच्छा, wilfulness.

इजति, (عزت), chastity, female virtue.

इजलाश, (اجلاس) a court of justice.

इंजात, light (natural or artificial).

*Prov.* चोर कतऊँ नहिँ सह्य इंजात, a thief can never bear the light.

इंजोरिआ, moonlight, moonshine, a moonlight night.

इत, *adv.* here.

इनाम, (انعام), a present, a gift, reward.

इनार, a large masonry well.

इंद्र, इंद्र, Indra, king of the subordinate gods.

इंद्रासत्, the seat *or* abode of Indra : heaven.

इसारा, (اشارة), a sign, a hint, a knowing sign.

इसटीसन, (*English*), a railway station.

इस्त्री, a woman : a wife.

इहो, *pro.* this (*emphatically*).

## ई

ई, *pro.* this. *See grammar.*

ईंटा, a brick ; *Prov.* मन मैं आन, बगल मैं ईंटा, (pretending to have) something else in one's mind, and having a brick under one's arm (to throw at a person).

ईश्वर, Lord, God.

ईसम, *plur. pro.* these.

## उ

उक्त, उक्ती, speech, a word, a fact, उक्ती बेकत भेल, the fact was discovered. 2, Skill.

उक्ता, a torch.

उखड़, *v. n.* to be pulled out *or* up, (of bones) to be strained, उखड़ि जा, to be torn out. हार उखड़ि गेल, the bones were strained.

उखड़व, the being pulled out *or* up.

उखम, the hot season. The months called ज्येष्ठ and आषाढ़, (*Jeth and A'kharh. May—July.*)

उखाड़, *v. a.* to pull up, dig up ; to strain (a bone, *or* joint).

उखाड़व, a pulling up.

उखेर, a wooden vessel for pounding grain, a mortar.

उगत, उगथि, उगल, & उगलन, *see* जग.

उगल, उगिल, *v. a.* to vomit, spit out.

उगलव, a vomiting.

उवार, *v. a.* to uncover, to take off (clothes) ; to unveil, undress, make naked. *Indecl. Part. Vid.* XXIII, 8, उवारौ *for metre.*

उघारव, उघारौ, the act of undressing, *or* making naked.

उचकपन, knavery, sharper's tricks.

उचक्का, a sharper, a pick-pocket.

उचार, *v. a.* to ask for, demand. (*Lit.* to speak.)

उचारव, a demand.

उचारे, the act of asking for, a request. (*Lit.* speech.)

उचित, *adj.* proper, right, suitable. *Also adv.* in a proper manner.

उचैति, propriety, mutual fitness. *Vid.* XXIII, 12, उचैतौ *for sake of metre.*

उकट, *v. n.* to jump, bounce ; *Prov.* घेव हल तोरा, उकटि गेल तोरा, you had a goitre, but it has jumped to my (neck).

उजरका, (*fem.* उजरकी), उजरा, (*fem.* उजरी), *adj.* white, brilliant.

उजरकारौ, *adj.* white and black, black and white.

उजरीन, उजरौन्ह, *adj.* rather white.  
 उजागर, (*fem.* उजागरि), white, brilliant, shining, moonlit (of a night).  
 उजाड़, *v. a.* to destroy.  
 उजाड़व, destruction.  
 उजाड़ू, a destroyer.  
 उज्जर, (*fem.* उज्जरि) *adj.* white, brilliant.  
 उंच, *adj.* high, good. उंच नीच, the good and bad.  
 उंचाई, highness, height.  
 उठ, *v. n.*, the following forms may be noted. 3rd simple present, उठयि: 2nd Imperat. उठ, उठु, and उठू (Irregular ऊठू), 3rd past. उठल (*fem.* उठलिहि, उठलीह or उठलि) Indecl. part. उठि, (or Irregular ऊठि): Note also the pseudo-Sanskrit forms used by Vidyapati (XII, 5,) उठसि, thou risest, and (X, 7,) उठति, she riseth: to rise, arise.  
 उठव, the act of rising.  
 उठाव, *v. a.* to raise.  
 उठारव, the act of raising.  
 उठान, the power of rising; उठान हार, to be so weak as not to be able to rise or move from one place to another.  
 उठौना, the custom of taking any thing from the seller at regular intervals, and paying for it in lump sums at longer intervals.  
 दूध उठौना, taking milk daily and paying for it at the end of the month.  
 उड़, *v. n.* to fly (as a bird), to fly away.

उड़व, the act of flying, flight.  
 उड़ाव, *v. a.* to cause to fly, to let fly.  
 उड़ार दे, *id.*  
 उड़ाव, the act of letting (a bird) fly.  
 उड़क, उड़ाक, a flier, a good flier.  
 उड़रौ, a woman with whom a man has eloped, or whom he has carried forcibly away: the wife of a runaway marriage.  
 उन, *adv.* there: Prov. उन तब, इत की, what were you there then, and what are you here now? (of a double-faced hypocrite).  
 उनपान, a portent, a prodigy, a miraculous warning.  
 उत्तर (1) a reply, an answer. In Vidyapati, frequently emphatically उत्तरौ.  
 उत्तर (2) the north; *adj.* northern.  
 उत्तर (3) *v. n.* to be freed from. ठेहौ उत्तर, see ठेहौ.  
 उत्तरव, the act of being freed from.  
 उत्तरा, the twelfth nakshatra or lunar mansion of the rainy season, known as उत्तरफाल्गुनी.  
 उत्तराहा, an inhabitant of the north.  
 उत्तरी, an outer garment.  
 उत्तार, *v. a.* to free from, to take away, to take off (clothes, &c.), to take down.  
 उत्तारव, the act of taking away, or off.  
 उत्तम, best, excellent.  
 उत्तर, (1 & 2) = उत्तर (1 & 2) *q. v.*  
 उत्तिस = उत्तम, *q. v.*  
 उत्पत्ति, origin, creation.  
 उत्पान, = उत्तपान, *q. v.*  
 उत्सव, a feast, a festival.

उत्सुक, *adj.* regretting, regretful.  
 उदमत्, intoxication, senselessness,  
 charming by magic. उदमत् लगाए  
 दे, to charm by magic.  
 उदास, longing, disappointment, me-  
 lancholy, sorrow, grief. उदास हो,  
 to wither, to waste away.  
 उदित, *adj.* arisen. उदित हो, to arise.  
 उदेस, searching for, search.  
 उनया, *adv.* in a reversed manner.  
 उनया बाँध, a peculiar way of tying  
 up a prisoner with his hands be-  
 hind his back.  
 उनैस, *num.* nineteen. *In Vid.* LXVII,  
 1, = the nineteenth consonant, = घ.  
 उपकार, obligation, help, benefit, ad-  
 vantage.  
 उपगत, *adj.* near. *Hence*, apparent,  
 manifest.  
 उपचय, increase.  
 उपचित, *adj.* collected, piled up.  
 उपह, *v. a.* to throw up water or  
 earth, (*in irrigation or in making*  
*roads*). *In F.* 41, उपहै मै गेल,  
 it became their lot to throw up  
 earth: *as if for* उपहै लागल.  
 उपहव, throwing up earth or water.  
 उपज, *v. n.* to come into existence,  
 to grow, to sprout, to arise.  
 उपजव, birth, sprouting.  
 उपट, *v. n.* to be uprooted, or de-  
 stroyed.  
 उपटव, uprooting, destruction.  
 उपदेस, advice, counsel, *hence* any  
 thing said.  
 उपवन, a grove.  
 उपभोग, *v. a.* to enjoy, (*e. g.* wealth,  
 or a woman).

उपभोगव, enjoyment.  
 उपमा, उपमेय, *adj.* like, resembling,  
 equal to.  
 उपर, (1) *adv. & prep.* over, above.  
 उपर, (2) *v. n.* to be torn up,  
 plucked out, uprooted.  
 उपरक, *adv.* over, above. उपरक फेक,  
 to toss up, to throw up.  
 उपसम, tranquillity, peace.  
 उपहास, उपहाँस, laughter, laughing  
 at, ridicule, an object of laughter.  
*Frequently in Vidyapati उपहासे*  
*for sake of metre.*  
 उपा, a small kind of sandfly. *See*  
 नोनचट.  
 उपाति, a basket of food, given as a  
 complimentary present to a  
 friend; *Prov.* बास नहिँ पावौ, उपाति  
 लै मारौ, you haven't even got  
 leave to stay, and you are fight-  
 ing for a complimentary present  
 of food.  
 उपामा, उपामे, = उपमा, *q. v.*  
 उपार, *v. a.* to tear up, pluck out,  
 uproot.  
 उपारव, उपारन, the act of tearing  
 out, or pulling out.  
 उपेख, *v. a.* to throw. *Vid.* XXIX, 6,  
 उपेखे *for Indekl. part. for sake*  
*of metre.* उपेख दे to throw  
 down.  
 उपेखव, the act of throwing.  
 उपाय, means, pretext.  
 उपास, a fast: *adj.* fasting, hungry  
 and thirsty, *with gen.* मार उपास  
 thirsting after me.  
 उबट *v. a.* to miss, or lose. बाट उबट  
 to lose one's way.

उबटव, loss.

उबर or उबरि आ, *v. n.* to escape.

उबरव, an escape.

उबह, *v. a.* to carry. *F. 3*, उबहत है;

*Kanauji* for उबहैअहि.

उबहनि, the rope for raising the bucket (डोल) of a well; see डोल, बीप, खंभा, and डकुल.

उबहव, carrying.

उमत, wilful, obstinate.

उर, the chest, breast, bosom. *Vid.*

XXXIX, 7, उर गासलि I tightened up my chest, *i. e.* I drew a long breath.

उरज, Born on the chest, *i. e.* the bosom.

उर्ध्वसास, *lit.* breathing up: hence, breathing out. *cf.* अधस्तास, breathing down; hence, breathing in. In *Vid.* XXXIX, 8, the word means suffocation, supply होइत अहि, suffocation takes place.

उल्लहन, blame, reproach.

उसर, (1) *adj.* saline: barren, unfertile.

उसर, (2) *v. n.* to retreat, disappear.

उसरि जा to disappear, to be lost.

उसरंग, उसरंगि दे, *v. a.* to scatter.

उसरव, retreat, disappearance.

उसास, comfort, consolation, solace.

## ऊ

ऊंच, (*fem.* ऊँचि) *adj.* high, lofty; *Prov.* ऊँच दुकान, फीका पकवान, a high shop and tasteless sweet-meats; *i. e.* great cry and little wool.

ऊँट, a camel.

ऊक, a torch.

ऊखर, ऊखरि, a wooden vessel for pounding grain, a mortar.

ऊखि, sugar-cane.

ऊग, *v. n.* 3rd *sim. pres.* उगथिक,

3rd *past.* उगल or उगल, उगलन्हि.

3rd *fut.* उगत, or उगत. *Indecl.*

*part.* उगि and उगि. To rise, to

come into being. To rise (*of the*

*heavenly bodies, or the dawn*). *Vid.*

LXXVII, 2, चान उगल अथि आधा,

a half-moon arose, *i. e.* Her half-

uncovered face appeared like a

half-moon rising. *Vid.* XXXIV,

6, भाल अरण उगि गेला, see अरण.

ऊगव, coming into existence.

ऊजरकारी, = उजरकारी, *q. v.*

ऊठि, ऊठू, see उठ.

ऊद, an otter.

ऊधव, name of a cowherd, whom Krishna sent from Mathurá to Brindávan, with messages to the Gopís, and whom the Gopís entrusted with messages to Krishna.

ऊन, wool.

ऊपर = उपर, *q. v.*

## ऋ

ऋतु, a season. See रितु.

ऋतुराज, the king of seasons, *Basant* or Spring.

## ए

ए, *interj.*, O!, Ah!.

एँ, *irregular instrumental of the* pronoun ई, this, *q. v.*

एक, *num. adj.* one, एक बेरि, once ;  
2. the same, एक रंग, of the same  
colour, एक मत हो, to be of the  
same opinion ; ३. a, a certain.

एकटा, *num. adj.* (affix टा added to  
give distinction). One ; a, a certain.

एकट्ठा, *adv.* together, एकट्ठा कर, to  
collect, bring together.

एकदम सँ (ایک دم سے) (*Sal.* 20) at  
once.

एकरार, (اقرار) an admission, confes-  
sion.

एकसर, *adj. & adv.* alone.

एकहिँ, only one. The same. *Vid.*  
LXXVIII, 4, एकाहिँ सभनि, they  
are all as one, but the passage is  
obscure.

एकादश, *num.* eleven. *Vid.* LXII, 1,  
The eleventh consonant, ट, which,  
preceded by क (*the first conso-*  
*nant*), becomes कट, a promise.

एकासि, *num. adj.* eighty-one: *Subst.*  
'81, the *Fasli* year 1281 (A. D.,  
1873—74), in which the *Tirkut*  
*famine* occurred

एखन, एखनु, *adv.* now. एखनुक, of this  
time.

एको, only one, even one ; एको न not  
one, none.

एगारह, *num.* eleven.

एत (1), एतकय, एतवा, *adj.* this much,  
so much ; this many, so many :

एत दिन, so many days, so long.

एत (2), एतय, *adv.* here.

एतना = एत (1) *q. v.*

एतहिँ, *adv.* here.

एतेक, एतैक, *adj.* this much, = एत (1)  
*q. v.*

एने, *adv.* hither. एने आवह, come here.

एलौ, *irregular* for ऐलौह, *see* आ.

एह, एहि, *pro.* this, = ई.

एहन, (*fem.* एहनि), एहन सन, *adj.*  
such, so.

एहि, *see* एह.

एहेन, = एहन.

एहो, *pro.* this (*emphatic*), = इहो.

## ऐ

ऐँट, *v. n.* to turn aside, twist one's  
body round.

ऐँट (1), the leavings, or remains of  
a dish.

ऐँट (2), *v. n.* = ऐँट *q. v.*

ऐँटल, *adj.* wilful, obstinate ; twisted.

ऐना (آینه), a mirror, a looking-  
glass.

ऐरावत, Airavat, Indra's Elephant.

ऐलऊँ, ऐलाह, ऐलौह, *see* आ.

ऐसन (*fem.* ऐसनि) *adj.* such.

ऐह = एह = ई, this, *q. v.*

## ओ

ओ (1), a suffix frequently added to  
words, and having the meaning of  
even, at all, also ; *e. g.* सेओ, even  
that, किह्ओ, anything at all.

ओ (2), *pro.* he ; that.

ओ (3), *interj.* O !

ओआ, for *Brāj* वा, oblique form of  
ओ (2). *e. g.* ओआ पर, on it.

ओआकिफ, (واثق), acquainted with,  
versed in.

ओँ, *conj.* and.

ओकर, *gen.* sing of ओ, (2).

ओझाव, *v. a.* to spread (a cloth, or a bed).

ओझारब, the act of spreading.

ओजह, (  $\text{ओज}$  ), reason, cause.

ओभराव, *v. n.* to be put in disorder, (of hair) to be dishevelled.

ओभराब, disorder, disarray.

ओभा, a magician, a charmer; a tribe of Brāhmans. *Prov.* आभा बिबाह कैल, गामक सुख ला (*of one who wedded an abandoned woman*) the ojhá married for the pleasure of the village.

ओभार्द, incantations.

ओँटघ, *v. n.* to rest or lean upon. also ओँटघि बैस.

ओठ, the lip.

ओत (1), a screen, a curtain, any intervening object which obstructs the view.

ओत (2), ओतय, ओतहिं, ओतऊँ *adv.* there, in that place: hence "then and there".

ओताह, *see* आ.

ओदार, *v. a.* to skin, to flay. Also ओदारि दे.

ओदिन, *adj.* relating to that day. (ओ, that, and दिन, a day).

ओन, *adj.* own, peculiar. ओनके ओन, in proper shape. (*Sal. VII.*)

ओना, *adv.* otherwise.

ओर, limit, end, side, direction; hence, the other side, or end. In *Vid. XXXVIII, 5*, the night is represented as the Ocean, of which she could not see the other side: 2. a face, an eye. Often ओरा and ओरे for metre.

ओरसिचर, (*English*) an overseer.

ओलाइति, (  $\text{ولائي}$  ) *adj.* English, European.

ओलाना, reproach, chiding.

ओसरवा, ओसारा, the outer veranda of a house.

ओहि, *pro.* = ओ that.

ओहो, *emphatic for ओहि, q. v.*

## ओ

ओ (1), *conj.* and.

ओ (2), for ओ (2) *q. v.*

ओँवाव, *v. n.* to be sleepy, to doze. ओँवाएल sleepy.

ओँवो, sleepiness, dozing.

ओखघ, a drug, medicine. (*Vid. II, 10*, ओखघो, even from medicine).

ओषट, *adj.* deserted. (*Vid. V, 3.*)

ओताह, *see* आ.

ओन्ह, *v. a.* to cover, to conceal; ओन्ह पड़व, *see* पड़व.

ओन्ही, a toe-ring with tinkling ornaments attached.

ओर, *conj.* and, also.

ओरा, (  $\text{आमलक}$  ), Emblic Myrobalan, the name of a tree.

ओपघ, = ओखघ, *q. v.*

## क

कए, करल, *see* कर.

कओ, *pro.* any one, some one. कओ न, no one.

कओन, *inter. pro. Adjectival, and Substantival*, who? what?

कँवल, a lotus.

ककड़ो, a cucumber.

ककर, ककरा, ककरै, *see* के.

ककरड्ड, ककरो, *pro.* any one, some one, also *genitive of* केशो, any one, some one.

कक्का, a paternal uncle.

कखन, कखने, *adv.* when?

कगता, (کاغتا), paper.

कगनिआ, the elevated bank of a river.

कगवा, = काग, *q. v.*

कंक, a beggar.

कंकण, कंगन, gold; a bracelet, an anklet. *Prov.* वर मरि गेल, कंगन ठामे, the bridegroom is dead, but the bracelets are still (worn by his widow).

कचहरी, an office, place of business, "cutcherry".

कचे, कचा, (*fem.* कची), *adj.* immature, unripe; false, untrue.

कची बोल, a falsehood.

कजलि, collyrium, a black dye for the eyes, *more usually* काजर, *q. v.*

कंचन, gold. कंचन गिरि, a mountain of gold.

कंचु, कंचुक, a woman's vest, *or* bodice.

कंजज, born in a lotus, Brahmá.

कट (1), a promise. *In Vid.* LXII, 1, it is said to be composed of the first (क) and eleventh (ट) consonants.

कट (2), *v. n.* to be cut. *The active form of this verb is* काट *or* कटाव *qq. v.*

कटनिहार, one who cuts, a reaper.

कटनी, the act of cutting. The quantity cut at one time, *or* in one task.

कटसरि, a necklace, a necklet.

कटहर, the jack-fruit tree; *Prov.*

गाइ कटहर ओठ तेल, *in order to eat jack fruit properly, the lips have to be oiled; here, a man is alluded to, who is counting on his chickens before they are hatched, and the proverb means, the fruit is still on the jack-tree, and yet he has already oiled his lips.*

कटाव, *v. a.* 3rd *past*, कटोलक, *or* (*Musalmán*) कटोलकै: *cf.* कट (2): to cut, to divide.

कटाव, the act of cutting.

कटाच, an ogle, a side-long look, a glance.

कटार, a knife, a dagger.

कटि, the loins, waist, hip; *Prov.*

नव जोगी कौ कटि सँ जटा, a new ascetic carries his matted hair on his loins, *i. e.*, does not know how to dress himself; कटि नहिँ चलैहि, केराक भार, he can't move on account of the (weight of his own) loins, (and yet he attempts to carry a) load of plantains.

कटिने, कटैत, *see* काट.

कटु, *adj.* bitter; *subst.* a bitter saying.

कटोलकै, *see* कटाव.

कठ, hard, difficult; कठ जीव, hard to kill, *lit.* hard-lived.

कठिन, hard in substance: hard, difficult: (*of embraces*) strong, warm: distressed, in affliction.

कड्डा, cow-dung, found in the forest, and not made into cakes, used for fuel. *See* गोइटा, गोरहा, चिपरी.

कड़ुरि, a plantain, a plantain tree :  
*noted for its softness, hence prov.*

कड़ुरि गाढ़ पर सितुआ चोख, even a  
scrapping shell is sharp enough to  
cut a plantain tree = kick a man  
when he's down.

कड़हर, (*Skr.* कलहार), the water-lily.

कड़ु, (*fem.* कड़ुइ) *adj.* bitter, harsh :  
कड़ुइ बैन, a harsh saying.

कंटक, a thorn, a spine. कंटक माँह,  
in the midst of thorns.

कंठ, the neck.

कंठहार, a neck-lace.

कत, (1), *adj.* how much ?, how  
many ?, how great ? ; *hence* many,  
various, different.

कत, (2), *see* कतय.

कतए = कतय, *q. v.*

कतय, *adv.* where ? *In poetry, when  
there are more than one कतय, in  
one sentence, all but the first may  
become कत. Also indefinite, some-  
where, anywhere.*

कतरवाह, one who cuts sugar-cane  
into small pieces, to feed a sugar-  
press.

कतऊ, कतऊँ, *adv.* anywhere, some-  
where.

कते, कतेक, कतेकौ, *adj.* how much ?, how  
many ?, *hence*, much, great many.

कते गोटे, *adj.* which of (two, or  
more) ?

कथा, a word, a story : a song.

कथौ, कथौ, कथौला, कथौलै, कथौलय,  
*see* कौ.

कदम, कदंब, a *kadam* tree.

कदलौ, a plantain, a plantain tree.

कदवा, mud, filth.

कनक, gold, कनक गिरि, a mountain  
of gold : *also adj.* golden.

कनखी, a side-long glance, a leer,  
ogle ; *Prov.* बुड़बक रसिआ, अन्हार  
घर कनखी, he is a fool of a lover ;  
he ogles his sweetheart in a dark  
room.

कमगुरिआ, the little finger.

कनडरिआ, (कान one-eyed, डेढ़ one and  
a half), *adj.* having half-closed  
eyes. *Instr.* कनडेरिऐँ, *adverbially* ;  
with half closed eyes.

कनपट्टी, the temple of the head.

कनवा, a narrow drain or channel for  
leading water from a main chan-  
nel or पैनि.

कनसुपत्ती, a square winnowing bas-  
ket, with only three sides : the  
grain to be winnowed falling  
through the open side.

कनहा, (*fem.* कनहौ) *adj.* one-eyed :  
*Prov.* कनहौ बिलाइ के घरे शिकार,  
a one-eyed cat must hunt at  
home, *i. e.* those who can't go  
out of doors, must work at home.  
कनहौ गाय के बिन बयान, a one-  
eyed cow seeks a separate enclo-  
sure, *i. e.* those in misfortune  
seek to be alone ; अन्हारा म कनहा  
राजा, a one-eyed man is king  
amongst the blind.

कनिरक, *adv.* for a short time.

कनिक (1), *adj.* a little, small.

कनिक (2), कनिका, कनिके, *see* के.

कनिसार, a furnace for parching  
grain, (सार = शाला). *There are  
generally one or two in a village,  
and the owner charges for the*

*labour of parching; hence the prov.* जौ जरि गेल, भार ला बान्हल हौ, the furnace owner has over-burnt my barley, and has tied me up for the fee, *i. e.*, adding insult to injury.

कनीक, कनेक, = कनिक (1), *q. v.*

कनेक चलब, throbbing.

कनेछाँ, a damsel, a bride.

कने, कनेत, &c. *see* कान, to weep.

कन्ठ = कंठ, *q. v.*

कंत, a beloved one, a lover, a husband : *adj.* darling, beloved, lovely. *Frequently* कंते for metre.

कंदर्प, the god of love.

कन्या, a damsel, a girl.

कन्हा, the shoulder.

कन्हैया, *Brāj.* a name of Krishna.

कपटौ, deceitful, treacherous.

कपड़ा, cloth : clothes, a suit of clothes (*consisting of five articles. See Chrestomathy, p. 19, note.*)

कपाव, *v. a.* to cause to tremble; *Prov.*

घर पैसब, जाँव कपाव, you would commit house-breaking (*Lit.* enter a house), and you have your legs trembling under you.

कपार, the forehead : fate.

कप्पा, a small kind of cloth worn by the poor round the waist.

कफ, phlegm.

कबज (قبض), possession : a writing of receipt, a rent receipt.

कबंध, a headless trunk.

कबऊ, कबऊँ, *adv.* ever, at any time.

कबऊ न never.

कवि, a poet.

कवित, कवित्त, a poem.

कबिराज, a king of poets. (*Vid. XXVIII, 7.* कबिराजे *for sake of metre*) : a doctor.

कबूल, (قبول), the act of confessing, confession.

कमर, the waist.

कमरसायर, a carpenter's shop, in which both iron and wood-work are done.

कमरिआ (1), a blanket; *Prov.* हम होड़ी, जौ कमरिआ होड़े, a man was once bathing, and was caught by an alligator by his blanket, his friend called out to him to let go the blanket, but he could not as he was entangled in it, hence he exclaimed, I'll let go the blanket, if it will let go me.

कमरिआ (2), one who wears a blanket, a labouring man.

कमरौ, a blanket : the fibrous substance of a jack fruit, in which the edible seeds are embedded.

कमल, a lotus. *The flower-bell of this aquatic plant is supposed to be continually haunted by bees. It is also supposed to only open in the day and to close itself at night, being thus the reverse of the कुसुम or Waterlily. Bees are supposed to be frequently imprisoned in the closed lotus bell during the night. It is frequently compared to a woman's eyes, face, hands, or feet. Common compounds are कमल कोख, or कमल कोष, a lotus bell. कमल नयन, (applied to a woman) lotus-eyed.*

कमल मुखि, (*fem. applied to a woman*) lotus-faced. कमल भ्रमर, the lotus-bee, *i. e.* the lotus loving bee. In *Vid.* XLIII, 5, *Rādhā* compares herself to a lotus flower withering in the bitter *Nim* basket of separation.

कमला (1), *Lakshmi*, the consort of *Vishnu*; the latter became incarnate as *Krishna*.

कमला (2), the river *Kamlā* in *Tirhut*. कमलापति, the Lord of *Lakshmi* (*see* कमला) (1), *i. e.* *Krishna*.

कमवाव, *v. a.* to get weeding done: (*doubly causal*), to have a field weeded.

कमवाएब, the having a field weeded.

कमझर, (*English*) a Commissioner.

कमसलाह, (*fem. सलाहि*), ( *كَمْ سَلَا* ), untrue, not genuine.

कमाव, *v. a.* to weed a field: to serve.

कमाएब, the weeding of a field.

कमान, a bow, (the weapon).

कमार, a blacksmith.

कमासुत, a working member in a family, a bread-winner.

कमैनौ, the act of weeding a field: a job of weeding.

कंपनी, (*English*) "the Company," the Government of India.

कबल, कम्हर, कम्फल, a blanket. *Prov.*

ज्यों बीजे त्यों कम्फल भारी, the more a blanket is allowed to become moist, the heavier it gets, *i. e.* delays are dangerous.

कय (1), *pro.* several, many.

कय (2), कयल, कयलनि, कयलन्हि, and कयलि, *see* कर (1).

कर (1), *v. a.* The following forms are found. 1 *Simp. Pres.* करौ: 2

*do.* कर and (*Pseudo-Skr.*) करमि:

3 *do.* कर, करे, करय, कर, and करथि:

2 *Imperat.* कर, करह (*Fem.* करहि)

करऊ, कर, कर, करिए, करिए, and

करिअ: 3 *do.* करय: 1 *Fut.* करव:

2 *do.* करव, करवै: 3 *do.* करत, करताह:

*Pres. Part.* करैत (*Fem.* करैति), and

करइत, (*F. 67*, gives the *Kanauji*

करत): 1 *Past*, कैलऊँ, and vul-

garly, कैली: 2 *do.* कैलह, कैलऊँ,

कैल, &c.: 3 *do.* कैल (*Fem.* कैलि),

कयल, कयल, कैलन्हि (कय०, कए०, &c.)

and कैलनि (कय०, कए०, &c.) *Indecl.*

*Part.* करि, करी, करिए, कै, कय, कए, कै,

कैक, &c.: To do, to act, कि करव जप

(*Vid.* LXXXVIII, 4) what shall

I do with silent prayer, *i. e.*, such

prayer is useless, ईश कर, to

bite, मन कर, to desire: to com-

mit (a crime): to make, अधिक

कय (*Vid.* LI, 3.) making more,

hence honouring, *cf. English* "to

make much of a person": to put,

to take, गीद कर, to take in one's

lap, डूरि कर, to put aside: to say,

नाहिं नहिं कर, (*Vid.* XXVIII, 5)

to say "nay, nay". कन कन कै क,

moment by moment. करै or करय

चाह, to wish to do. करै or करय

लाग, to begin to do.

कर (2), (*old. Instr.*, *Vid.* XXXII, 1,

करि) the hand. कर घर, to take

the hand, (*as of a blind man*)

कर तल, the palm of the hand,

also under the hand: कर जोर to

clasp the hands in submission, or

reverence : a tax : the hollow stalk of the *Munj* plant.

कर, (3) *sign of the genitive case.*

करइत, *see* कर (1).

करजा, (قرض), a loan, debt.

करत, करति, करथि, करथु, *see* कर (1).

करधनी, a girdle.

करनैल, (*English*) a Colonel.

करपूर, camphor.

करव, (1) the act of making.

करव, (2) करवै, *see* करव.

करम, an action, a good action ; fate,

*F.* 25, करम भेल निखट्ट, fate be-

came intolerable ; *Sal.* VIII, घरम

करम नहिँ बचनै, (our) fair fame

will be destroyed, *lit.* faith and

fate will not escape : घरम करम सं,

a form of oath, by my faith and

fate : करम मैं लिखल अछि, it is

written in my fate.

करमहिन, करमहीन, *adj.* abandoned

by fate, unfortunate.

करथ, *see* कर (1).

करथबह, *see* कराव.

करसि, (1) *see* कर (1).

करसि, (2) dried cow-dung.

करह, करहि, *see* कर (1).

करार, (قرار), a promise.

कराव, *v. a. (causal).* The following

forms may be noticed. 3 simple

*Pres.* करावे : *Pres. Part.* करवैत :

2 *Fut.* करयबह, करैबह : *Past Part.*

कराओल. To cause to do.

करि, करिअ, *see* कर (1).

करिआ, *adj.* black ; dark ; darkblue.

करिए, *see* कर (1).

करिऔन, करिऔन्ह, *adj.* blackish.

करिका, *adj.* black.

करिनवाह, one who irrigates with a

*Karín* ; *see* करीन.

करौ, *see* कर (1).

करौन, a spoon-shaped lever for irrigating fields.

कह, कह, *see* कर (1).

कहचारि, a rower.

कहण, *adj.* pitiful ; mournful.

कहणरस = कहण.

करे, करै करैत, करैति, *see* कर (1).

करैक, *F.* 26, *gen. sing. of* करै *oblique,*

*verbal noun of* कर (1), *q. v.,*

भोजन करैक थारी, plates for eat-

ing, *lit.* of doing eating.

करौट, *adj.* lying on the side, or

arm. करौट खस, to fall sideways.

करनफूल, कर्णफूल, a plant, the *Mimosa*

*sirisha* : an ear-button.

कर्तव्य, *adj.* necessary to be done,

proper.

कल, a hand = कर (2), *q. v.* ; कल

जेरि, with hands clasped in sub-

mission or reverence.

कलकत्तेवाले, *adj.* of or belonging to

Calcutta.

कलङ्कर, (*English*) a Collector.

कलम, (قلم), a pen.

कला, beauty, brilliancy. *adj.* beauti-

ful.

कलावत, (*fem.* वति), *adj.* possess-

ing beauty, beautiful.

कलाल, a dealer in spirits.

कलित, *adj.* adorned.

कलौ, a bud, a young shoot.

कलेस, pain, trouble, suffering, a

pang.

कलोल, a wave : joy, happiness : a

noise.

कलौ, a meal : the main meal of the day : dinner.

कलर, a beggar.

कवाइत, (قواعد), parade of an army or regiment.

कस, *v. a.* to tie, to tie tightly, to bind.

कसब, the act of tying, a tie.

कसनि, a woman's bodice.

कसविन, कसबी, कसबीन, (كسبي), a strumpet, a harlot.

कसरस, a miser.

कह, *v. a.* This verb is nearly regular. The following forms may however be noticed. Pres. Part. कहैत & कहइत : Past Part. कहल : 3 simple Pres. कह्यो : 2 Imperat. कहिऊन for कहइन्हि, कऊ, & कह, Indic. Part. कहि To speak, to say, to tell. Vid. XXXI, 2, कहिअ न जाए for कहल न जाए, it has not been said, is untellable. Vid. XXXIII, 5, कहिअ न पारिअ, I cannot tell. कहिअ is an old form of the past participle closely connected with the Prākṛit ppp. कहिओ : it is here used in the sense of a verbal noun. In Vid. XXXIV, 7, ताहि कहय किअ बाधे, what hindrance is there in telling it, कहय is for the oblique verbal noun कहै in the locative case. See gram. § 189.3. Sal. XIII, चोरोक हाल कहि देब, I will tell the facts of a theft, कहि दे, meaning to tell, cf. id. XXI, जवाब कहि दे, to answer. कहै लाग, (id. XIV,) to begin to say.

कहइत, Pres. part. of कह, for कहैत Vid. XXXII, 4, कहइत, Instr., by relating, or betraying (a secret)

कहब, the act of speaking, speech, a saying.

कहय, see कह.

कहल, the act of speaking. Sometimes emphatically कहलौ even the telling.

कहाँ, adv. where? कहाँ लागि, how far?

कहिअ, see कह.

कहिओ, कहिओ बेरि, adv. ever. कहिओ न, never.

कहिनी, speech, a saying; a word, a tale : news.

कहिऊन, see कह.

कऊ, see कह.

कऊँ, old and poetical sign of the accusative, as in F. 8.

काँ, old case sign of the accusative.

काँकरि, a cucumber. Prov. एक हाथक काँकरि, नौ हाथक बौआ a cucumber only one cubit long has an offspring nine cubits long, (cf. the parable of the seed of mustard).

काँख, the armpit.

काँच, काँचे (Sal. 2, & 16), immature, unripe, raw; fresh, green.

काँचन, gold.

काँचौ, the mucus of the eye.

काँट, a thorn, a spine.

काँटी, a peg, spike.

काँति, beauty, (= कानि *q. v.*)

काँध, the shoulder.

काँप, *v. n.* to shake, to tremble.

काँपन, the act of shaking : trembling.

काँपव, = काँपन, *q. v.*

काग, (*fem.* कागि), or कगवा (*fem.*

कगिया), a crow, which is in poetry taken as the type of a black bird with a harsh voice; in contradistinction to the Koil. See कोइल.

कागज, (کاغذ), paper; a written paper, a document.

कागा (*Mars.* 1,1) = काग, *q. v.*

काच, काच कौच, mud, filth.

काह (1), *v. n.* to make excuses, to excuse oneself.

काह, (2) a small cloth worn tightly round the hips and, passing between the legs, tucked in behind. *Sal.* 17, & 20, काह लगा, to tie such a cloth.

काहु, a tortoise.

काज, (*frequently काजे for the sake of metre*), what must be done, duty, नीक काज virtue; the necessity of using, business, *Vid.* XXXVIII, 7, आगिक काज, fire must be used, there is work for fire to do; object, desire, *Vid.* XXV, 1, नहिँ हेए काज your object or business will not be accomplished: reason, *Vid.* IV, 2, बिनु काज, without reason: use, usefulness, कोन काज, of what use? कोना काज, of any use: work, action, *Vid.* XXIV, 3, काज सखी सँ on account of the action and her friends, on account of the nature of the deed and the presence of her friends.

काजर, soot, lampblack: collyrium, a dark unguent for enhancing the brilliancy of the eyes.

काजूल, a working member in a house; a bread-winner.

काट, *v. a.* The regular *pres. part.* would be काटैत, *Sal.* however gives (XI) कटैत, & curiously enough (XX) the Bangālī कटिवे, which is so far as I am aware an isolated example of the form, to cut, divide: to cut off: (*in Arithmetic*, to deduct, subtract, *Vid.* LXIII, 3, चलिंस काटि चारि, having deducted four from forty: *id.* 5, साठि काटि दह, having deducted ten from sixty. *Sal.* XI, सेन्ह काट, to dig a burglar's mine or hole. *id.* काटै लाग, to begin to cut.

काटव, the act of cutting, &c.

काटा, *adj.* bitter, astringent.

काठ, wood; a plank.

काड़ा, an anklet.

काड़ावना, (*Skr.* कथ), *v. a.* to boil, stew, digest.

काड़ावनाएव, the act of boiling, &c.

कान, a side, a direction: a border, a margin.

कादव, कादो, कादौ, mud, filth.

कान, (1) *v. n. Pres. Part.* कनैत, to cry, to weep.

कान, (2) the ear. *Vid.* XXII, 1, कान सुनलि for कान सँ सुनलि, I heard with my ears. *Vid.* LIII, 2, काने, for sake of metre.

कान, (3) *adj.* one-eyed, blind of one eye. *cf.* कनहा & काना.

कानन, a wood, a grove. *Vid.* LX, 1. कुसुमित कानन, the wood is full of flowers; where Rādhā compares herself to a flowery grove; see कुसुमित.

कानब, the act of crying, *or* weeping.

काना = कान, (3) *q. v.*

कानि, anger.

कानि, beauty, loveliness.

कान्ह, (1) a name of Krishna: *Hence in general*, a beloved one.

कान्ह, (2) the shoulder.

काम, *Instr.* कामै, love, desire: the god of love, *who is considered a model of manly beauty.*

कामदेव, the god of love, *see* काम.

कामधेनु, a fabulous cow, supposed to milk whatever the milker desired.

(*Vid.* XVI, 8), *her husband is the bull which S'iva rides, see* पति, ता पति, & फल.

कामिनि, a lovely woman; a pretty girl: a darling.

कायथ, a man of the Kayasth class.

कार, कारज, a deed, action; business.

कारन, a reason, a cause; कोन कारन, why.

कारनी, a patient, a sick man. *Prov.* बैदक घोड़ कतज्जे वे कारनी चले, does a doctor's horse move unless there's a patient? [ugly.

कारि, *adj.* black, dark, dark-blue; कारिकंठ, कारीकंठ, *or* कारौ कंतु one having a dark blue neck, *an epithet of S'iva*: the name of the nephew of Salhes (*Sal.* XX.)

कारि कमल, कारौ कमल, a kind of lotus having a dark-blue flower. (*Skr.*

नौलोत्पल.)

कारौ = कारि, *q. v.*

कार्तिकेय, a name of Skanda, the god of war.

काल, (1) time, death, destruction.

काल, (2) (*F.* 19), = अकाल, a famine

काल कूट, name of a deadly poison swallowed by S'iva at the churning of the ocean.

काह्, *adv.* to-morrow, yesterday.

काह्, काहौ, *see* के.

काज, *Pro.* any one, some one.

काहे, *see* के.

कि, *see* कौ.

किअ, *adv.* why?

किर, *Inter. pro.* what? = कौ, *q. v.*

किरेक, *adv.* why? किरेकतँ, because.

किंकिणि, that which tinkles, *i. e.*, a girdle of bells: an anklet.

किञ्चि, *pro.* anything at all.

किहु, *pro.* anything, something.

किहु न, nothing.

किन, *v. a.* to buy, to purchase, *but see* कौन.

किनब, the act of buying, *or* purchasing, *see* कौनब.

किरन, a ray, (of the sun or moon).

किरपा, pity, mercy.

किरपाल, *adj.* pitiful, merciful.

किरिया, an oath; *a most solemn oath is on one's son's head, and a liar will only take this oath when he has no son, hence the proverb, घर मैं बड़ न, बाहर बेटा किरिया*, He hasn't even a wife in his house, and, abroad, he swears by his son's head.

किरियामंत, *adj.* performing all necessary religious actions, *hence* reputable, of good repute.

किरि = किरन, *q. v.*

किला, किलय, किलै, *see* कौ.

किल्ली, a door-bolt : a wedge.

किमलय, a sprout, a shoot : a tendril.

किसान, a cultivator : a field labourer.

कौ, कि, or किए, (1) *interrogative pronoun, adjectival & substantival. As a substantive, it has a declensional or oblique form कथौ, whence are forms like the instrumental कथौ, and ablative कथौ सँ. With the preposition ला, लै, or लय, properly the indeclinable participle of ले, to take, it forms a dative किला, किलै, किलय, कीला, कौलै, कौलय, कथौला, कथौलै, or कथौलय, meaning why? which is the usual form of this adverb in Maithili: What?*

कौ, or कि, किए, (2) कौआ, or किएक, *q. v., adv. why? also used as a simple particle giving an interrogative force to a sentence. E. g. तैँ कि तनिक गन जाए, are therefore his good qualities lost? Vid. XLII, 4.*

कौ, or कि, (3) *conj. either: or. कि ... कि, either ..... or, नहिँ ..... कि नहिँ, neither ..... nor.*

कौ or कि, (4) *conj. that: often used after a vocative expectantly, introducing a direct statement; the words "I say" being understood. In this sense usually not translated. E. g. रे बटोहिआ कि तौँहीँ सोर भाई, O wayfarer, you are my brother, Vid. LXXIX, 9.*

कौआ, (1) *adv. why?*

कौआ, (2) a box for holding vermillion.

कौँच, कौच, mud, filth = काच, काच कौच, *q. v.*

कौड़ा, a worm.

कौन, *v. a. to buy, to purchase. Vid.*

LXXIX, 11 कौनय = कौनै, (tell him) to buy.

कौन्ह *Braj. for कौलन्ह, see कर (1).*

कौर, a worm; a parrot.

कौरत, fame, glory.

कोरा = कौड़ा, *q. v.*

कौति, = कौरत, *q. v.*

कुइआँ, a well.

कुँड़, a pot: तेल कुँड़ (*Letter*) oil and pots, hence means of subsistence, necessities of life.

कुकर, a dog: *Prov. कुकरक पेट घी न पचे, ghi will not digest in a dog's stomach, (but is thrown up), i. e., never trust a secret to a fool.*

कुंकुस, a hollow globe of Sealing-wax filled with red powder, which Hindus throw at each other during the *Holi* festival. On striking any one they burst, & cover him with red powder. *A woman's breasts are frequently compared to them.*

कुच, a woman's bosom or breasts, compared frequently to cocoa-nuts, golden mountains, or the *Kunkum*, see कुंकुस.

कुंज, an arbour, a bower: hence (*Vid. LX, 1*) a lonely place: (*a woman in her courses abstains from any kind of intercourse with men, being unclean*).

कुंजी, a key.

कुट, or कूट, *v. a. to pound, grind; Prov. घर सँ धान नहिँ बौबौ कुटतौह*

चूड़ा, she has not even paddy in her house, and the lady would pound (expensive) *chūrā*, i. e., do an impossibility.

कुटकी, a small kind of sandfly = नान चट, *q. v.*

कुटान, the act or profession of pounding grain; *Prov.* साय करैन्हि कुटान पिसान, बेटाक नाँय दुगैदत्त, the mother gets her living by pounding & grinding grain, and has called her son Durgádatta (a name only affected by rich people).

कुटिया, a slice, a portion.

कुटिल, *adj.* twisted : curling.

कुड़िया, *v. n.* to itch.

कुड़ियाएब the itch, itching.

कुड़ियाएल, itchy.

कुड़रा, कुड़ुर, a mouthful : the act of rinsing the mouth.

कुंडल, an ear-ring.

कुंद, a shrub with a small white flower, the double Jasmine.

कुबजा, कुबजि, name of a hump-backed woman, befriended by Krishna.

कुबड़, कुबड़ाह, *adj.* (*fem.* कुबड़ि, कुबड़ाहि), hump-backed.

कुसकुस = कुकुस, *q. v.*

कुमरि, a daughter = कुमारी.

कुमार, a boy, a son, a prince राज-कुमार, a Rájput.

कुमैटौ, (*English*) a committee.

कुमारि, कुमारी, a girl, a daughter, a princess.

कुमुद, कुमुदिन, कुमुदिनि, the water lily. *A flower which is supposed to open only under the rays of the*

*moon, and to remain closed during the day time. It is hence frequently contrasted with the lotus, see कमल.*

कुंभ, a water jar : the forehead, गज कुंभ, an elephant's forehead.

कुंभकरण, कंभकरन, Kumbhakarna, the brother of the demon Ravana.

कुंभतनय, *Lit.*, the son of a pitcher. Name of the celebrated saint Agasti, or Agastya. *He is said on one occasion to have swallowed the ocean, which is hence called his food. (Vid. XVI, 6).*

कुम्हड़, कुम्हड़ा, the sweet pumpkin.

कुम्हरा, a man of the Kumbhár or potter caste; *Prov.* निचिंत खते कुम्हरा, मटिया न ले जाय चोर, a potter sleeps secure, for no one will steal clay, i. e., *Vacuum viator.*

कुम्हार, (*Fem.* कुम्हैनि) a potter : *Prov.* तेही बैल ला कुम्हैनि सत्तौ, for the sake of the oilman's ox the potter's wife becomes *suttee*, i. e., she interests herself in other people's affairs. See कुम्हरा.

कुम्हिलाव, *v. n.* to blossom.

कुम्हिलाएब, the act of blossoming.

कुरथौ, a kind of pea or vetch which seeds in December; (*Dolichos biflorus*).

कुरी, the act of rinsing or washing the mouth : *cf.* कुड़ुर.

कुल, a family, a race.

कुलजानि, *adj.* born in a family. (*Vid. LXXX, 2*) ककर कुलजानि, born in whose family ?

कुलिश, the thunderbolt : adamant.

कुश, the *kus* grass.

कुशल, *adj.* in good health. *More usually subst.* welfare; (*Letter*)

कुशल हेम, welfare.

कुसिन्धार, the sugarcane.

कुसुम, a flower, a blossom: a woman's courses.

कुसुमाकुल, a collection of flowers.

कुसुमित, flowery: (*of a woman*) in courses. *In Vid. LX, 1, there is a play on the double meaning of the word, see कुंज & कानन.*

कुसायर, *v. n.* to spread *kus* grass.

कुसायरि दे to make a bed of *kus* grass by the side of some sacred spot, vowing not to leave it until one's boon is granted by the gods.

कुह, mist, fog.

कुंज = कुंजी, *q. v.*

कुट, *v. a.* to grind, pound, see कुट.

कूद, *v. n.* to leap, jump; *Prov.* बैल न कूदे, कूदे तंगी, a bullock does not leap, but his load does.

कूप, a small dug well with no masonry about it; *Prov.* गंगा अर्धैति कूपक दोहाड, when he has the Ganges close to him, he bewails the want of a well, *i. e.*, the more we get the more we want.

कूर, a heap of dried grass: sweepings, dung.

कूरी, gargling; *cf.* कुडुर, कुरी.

कुल, a family = कुल, *q. v.*

कृतारथ, *adj.* having one's wishes satisfied.

कृपा, pity, mercy.

कृपागति, *epithet of Rám*, the path of mercy.

कृष्ण, the god *Kṛiṣṇa*, whose amours

with *Rádhá* are described by *Vidyápati*.

कृपिन, a miser. *Prov.* कृपिन कोटली, खानभग. दूनु एक समान-डलेत मैं सुख जपजात, वैचत निकसत ग्रान, which will not bear translation.

कृषि, cultivation; a field.

के, (1) *interrog. pronoun.* (*nom.* के, *acc.* कनिका, काहि, ककरा, or केकरा; *Instr.* कनिके ककरे, or केकरे; *gen.* कनिक, ककर, or केकर; कहे is sometimes found for काहि): who? काहि *adverbially*, why?

के (2) *for* केँ, *q. v.* [*of* केओ.

केओ, even any one *emphatic form* केओ, केन, केहुऊ, *indef. pro.* some one, any one, सभ केओ, every one, all, केओ न, no one, (*Vid. XIII, 2*) पुरुष सुकत फल केदड़ पाओत, (if) any one will obtain the fruit of former virtuous acts: some one, a certain one, (*Vid. LXVI, 9*) केओ कहे सौतल चंदा, there are some who call the moon cool: केओ ..... केओ, some ..... others: one ..... another.

केओरी, the bed of a garden.

केओला, name of king *Bhím Sain's* fort, (*Sal. XIX.*)

केँ, sign of the accusative case.

केत, a whipping, flogging, caning.

केतना, (*Hindí* कितना) *F. 30*, how much?

केदली, a plantain fruit, or tree, see कडूरि.

केदड़, some, any one; see केओ.

केन, (1) *adv.* why.

केन, (2) *interrogative indefinite pronoun*, any one ?

केवल, *adv.* only.

केर, sign of genitive case.

केरा, a plantain, *see* कड़रि.

केल, *v. n.* to play, sport; to caress, to dally.

केलब, dalliance.

केला, a plantain, *see* कड़रि.

केलि, (1) play, sport; caresses, amorous dalliance.

केलि, (2) *Indecl. part. of* केल, *q. v.*

केवाड़, केवाड़ी, a door, as distinct from दुआर, a doorway. The word for door is केवाड़, and never द्वार or दुआर. (*Vid.* XXVIII, 3) बजर केवाड़ लगाए दे, to fasten a door tightly; (*Vid.* LXXVII, 1) केवाड़ बोड़ाएल, he opened the door; (*Sal.* XIII.) केवाड़ खोलि, having opened the door.

केवल = केवल, *q. v.*

केस, केस, hair. केस पास, केसक पास, a head of hair, locks of hair.

केसर, a fragrant kind of flower: a filament, hair.

केहन, *adv.* what like: how, why; (*Vid.* LXXXI, 1) तनिक केहन

बिबाह, how can there be a marriage to him, how can he get married.

केडनी, the elbow. केडनीक नीचा the forearm.

केहन = केहन, *q. v.*

केहरि, a lion.

कै (1), the sign of the accusative case.

कै, (2) *adj.* how many.

कै (3) *see* कर (1).

कै, the sign of the accusative case.

कैचौ, a pair of scissors.

कैतुक, curiosity, interest.

कैनिहार, a doer.

कैल, कैलकै, कैलहि, कैली, *see* कर (1).

कैसे, *adv.* how ?

को (1) (*F.* 59, &c.) sign of accusative (*Hindi*).

को, (2) (*F.* 35, &c.) *Hindi inter. pro.* = के, (1) *q. v.*

कोइ, *pro. indef.* = केओ, (*for Hindi* कोई).

कोइरौ, (*fem.* कोइरिनि) a man of the Koiri caste; *Prov.* कोइरौ कुम्हार बास न पावे, बाभन आँटा भन, a Bābhan demands (and gets) wheaten flour, in a house where a Koiri or a Kumbhar will not get even a lodging; ब्राह्मन नाचै कोइरौ देखे, a Brāhman dances, and a Koiri is looking on, *i. e.*, things are topsy-turvy.

कोइल, (*fem.* कोइलि) the Indian cuckoo. The song of this bird is supposed to be an incitement to love, *cf.* काग

कोइला, charcoal.

कोउ, *indef. pro.* any one, some one.

कोकिल = कोइल, *q. v.*

कोख, a treasure, (*Vid.* XVI, 6), the treasure of the pearl-oyster is the pearl. *See* तनय, असन, and

कुंभतनय: a receptacle: *cunus*: the womb: the bell of the lotus.

कोटि, a *kror*, ten millions, 10,000,000: hence, innumerable:

कोटिऊँ, even by ten millions.

कोढौ, a grain-chest.

कोड़, *v. a.* to dig. *Prov.* खेत भासे  
चारि कोड़ी, the field is flooded,  
cut its boundary embankments,  
*i. e.*, passion must have a vent.

कोढ़ि, a leper: *adj.* lazy.

कोढ़िया, leprous; a leper: lazy.

कोढ़ी, leprosy. *Also adj.* leprous.

कोतवाल, a watchman, a *chaukidār*.

कोतवाली, the beat of a *chaukidār*,  
the district for which a *chaukidār*  
is responsible: the office of a  
*chaukidār* or watchman: the pay  
of a *chaukidār*: the subscription  
or tax paid by the members of a  
community to pay a *chaukidār*.

कोदरिवाह, a worker with a *kuddālī*,  
(*see* कोदारि) a digger.

कोदार, कोदारि, a *kuddālī*, a kind of  
hoe or mattock used for digging.

कोदा, a small cereal grain, *Paspalum*  
*scrobiculatum*, which ripens in  
the autumn.

कोन, *interrog. pro.* (*usually adjectival*) what? who?

कोना, *adv.* how?

कोना, *pro.* any.

कोप, anger, rage. (*Vid.* XLII, 1),  
कोपड़, even in anger. [ful, delicate.

कामल, *adj.* tender, youthful, grace-  
कामले, youthfulness.

कोर, a boundary line: the lap; *Prov.*  
कोर मैं नैना, नगर मैं खार, the boy is in  
his mother's lap, and they are cry-  
ing search in the city.

कोरट, (*English*) the Court of Wards.

कोरा, the sloping bamboos which  
form the main body of a roof,  
crossed and held together by  
horizontal *battis* (*see* बत्ती).

कोला, a plot of land, a subdivision  
of a field. कै कोला बैक, how many  
plots are there (in that field)?

कोल्ह, an oil-press; *Prov.* देल खरी  
खाय नहिं वरदा, कोल्ह चाटे जाय, the  
bullock won't eat oil-cake, when it  
is given to it, and yet goes and  
licks the oil-press; stolen goods  
are sweet.

कोस, a *kos*, two miles: *Prov.* कोस  
ला मारि, (men dispute) about  
(the distance in) a *kos*, (and come  
to) blows, *i. e.*, what dire events  
from trivial causes spring: (*Sal.*  
XI) दुइ चारि कोसक बोच सैं, from  
a distance of two or four *kos*: (*id.*  
12) चारि कोसक तर है, having  
passed over four *kos*.

कोष = कोख, *q. v.*

कोच, a pond, a tank. The water of  
a tank: *an old word not used*  
*now-a-days except in women's*  
*talk.*

कोहबर, a bridal chamber.

कोह्वा, (1) a kind of small earthen pot.

कोह्वा, (2) *v. n.* to splash (*of water*).

*An old word, not used in common*  
*talk.*

कोहारब, a splash.

कौआ, a crow (the bird): कौआ  
उड़ान, the flying of a crow, a  
straight line, "as the crow flies."

कौखन, *adv.* at any time.

कौड़ि, a cowrie, a small shell used as  
money: money.

कौतुक, joy, pleasure, enjoyment.

कौन = कोन, *q. v.*

कौन परि, on whom?

कौनै, *adj. pron.* = कोन, *q. v.*

कौर, (*Skr.* केवल), a mouthful.  
 कौशल, skilful, clever.  
 कौसुम, a marvellous jewel, produced  
 at the churning of the ocean, and  
 suspended on Krishna's breast.  
 क्या, (*F.* 59) (*Hindi*), why?  
 क्योट, a man of the Kaivarta or fisher  
 caste.  
 क्रिपा, mercy, pity.  
 क्रिपाल, *adj.* merciful, pitiful.  
 क्रीड़ा, sport, play: sexual inter-  
 course.  
 क्षण, a moment, an instant.  
 क्षत, a wound.  
 क्षति, loss, damage.  
 क्षय, destruction.  
 क्षेम, *v. a.* to pardon; *cf.* क्षेम.  
 क्षेमव, the act of pardoning, pardon.

### ख

खरबा, *oblique form of* खारब, *q. v.*  
 खखड़ी, chaff.  
 खग, a bird: a star.  
 खगपति, the lord of birds, Garuda: the  
 lord of stars, the moon; the son  
 of the moon (*Vid.* XVIII, 7) is  
 the pearl.  
 खगी = खगी, *q. v.*  
 खंजन, a small kind of wagtail  
 (*Motacilla alba*), to which the  
 pupil of the eye of a beloved one is  
 frequently compared.  
 खटतुरस, *adj.* slightly acid: sour-  
 sweet.  
 खटर, a rattling sound.  
 खटाई, acidity: dried unripe mango  
 chips.  
 खटाक, *adv.* immediately, on a sudden.

खटिआ, a small bed, a cot; a bed, a  
 couch.  
 खटिक, chalk.  
 खट्टा, *adj.* acid, sour.  
 खड़हो, a long stiff kind of grass,  
 used as the substratum for  
 thatches.  
 खड़, खड़, any kind of grass, more  
 especially a long kind of thatch-  
 ing grass.  
 खंड, a division, a piece: a country, a  
 continent. *Added to numerals*  
*expletively, e. g., एक खंड, one. सान*  
*खंड, seven (Sal. XII.).*  
 खंडित, *adj.* divided, broken.  
 खन्ना, a hole; a ditch, a moat.  
 खड़ा, खड़ी, a ditch; *cf.* खाधि.  
 खन, a moment: a time. *Frequent-*  
*ly added to form adverbs of time,—*  
*e. g., जखन, when, तखन, then:*  
*used adverbially, खन ..... खन, at*  
*one time ..... at another time.*  
 खनती, a hoe;—*an instrument com-*  
*monly carried by nats, (Sal. XVII.).*  
 खंधक, (خندق), a pit.  
 खपड़ोइआ, the skull, a skull.  
 खप्पा, a cover. [sage.  
 खबरि, खबरिआ, (خبر), news, a mes-  
 खा, a pillar, a post, the post of  
 the lever of a well, *see* डोल,  
 उबहनि, कीप, and डैकल.  
 खन्हा = खंभा, *q. v.*  
 खन्हेलौ, (*dim.* of खंभा), a small post.  
 खरची, (خرچہ) money for expenditure;  
*Prov.* घर खरची त खती निचिंत,  
 when there is money in the house,  
 you may sleep without care.  
 खराचौ, खराचौनि, खराम, a wooden  
 slipper, a patten.

खरिआ, *adj.* salt.

खरिद, (खريد) *adv.* bought, purchased.

खरिहान, a threshing-floor.

खरौ, chalk.

खरेहा, a hare.

खलिआ, *adj.* empty; *Prov.* खलिआ.

हाथ मूह नहिँ पैस, a man does not lift an empty hand to his mouth.

खवास, (खवास), a male servant; *Prov.*

चोरक संग चोर, पहरक संग खवास, with other thieves he is a thief, but in the presence of the watchman, he is simply a servant.

खस, *v. n.* to fall, to fall down, to stumble. *The usual word for "to fall," in Maithili with or without पर or पड़, e. g., खसि पड़व, "to fall down" = the Hindī गिर पड़ना. The Past Part. is used idiomatically in the phrase बेर खसल, it is the afternoon.*

खसन, खसव, a fall, the act of falling; *Prov.* खसनै न लजाय, हसनै लजाय, a man is not put to shame by falling, but by being laughed at.

खसा, a kind of coarse muslin.

खसाव, *v. a.* to cause to fall, to knock down: to toss about: to pitch a tent, डेरा खसाओल (*Sal. X*), डेरा खसाए देल (*id. 18*).

खा, *v. a. Past Part.* खाएल, खाओल is rare and incorrect; 1 *retro. cond.* खैतऊँ: to eat; to receive (punishment, abuse, &c.); to enjoy.

खाएव, (*obl.* खएवा) the act of eating.

खएवाक जोग, fit to eat.

खाज, an eater.

खाएल, *Past Part. of* खा, eaten.

खाँची or खाँभौ, a basket.

खाँजौ, a net for holding mangos or other fruit.

खाकी, a beggar.

खागि, lack, want.

खाट, a bed, a couch.

खाढी, a staircase.

खाना, a ditch, a moat.

खानिर, (खاطر), *prep.* for the sake of.

खाधि, a pit, a ditch; *cf.* खडा.

खाधुर, a heavy eater.

खान, a heap; *often used in the sense of the indefinite article, e. g. (F. 49) कौन्ह कुमैटौ खान, they made a committee.*

खानातलासा, (خانه تلاش), a house-search: the searching of the house of a suspected thief by the police.

खानि, an excavation, a mine.

खाप, a cover: a tenure of land in which rent is paid in money.

खापरि, half a broken pot, used as a platter for eating from, or for parching grain.

खामिनि, (खानد) a mistress.

खान्ह, खान्ही, a pillar, a post.

खाय, (*oblique verbal noun 3rd form of* खा) the act of eating; *Prov.* बुड़वक मौआँ, बकरी खाय सँ राकस, the Miyā is a fool, he gobbles goat-flesh like a goblin.

खास, खासा (*F. 69*), (خاص), special: chief, preeminent.

खिखिर, a fox; *Prov.* झोट खिखिर के मोट नागड़ि, small foxes have thick tails.

खिचड़ौ, (*Sk. छशर, Pr. किसरी*) a vegetable pottage.

खिड़ाव, *v. a.* to spread, to extend;

नजरि खिड़ाव (*Sal. VII*), to extend one's vision, *i. e.*, to gaze in all directions.

खिड़ाव, a scattering.

खिन्न, *adj.* wasted away; thin, lean.

खिसिआ, *v. n.* to be fretful; to be enraged; to be angry.

खिसिआव, fretfulness; rage.

खिसिआएल, (*Past Part. of खिसिआ*), fretful, angry.

खिसिआह, (*fem. ०आहि*) *adj.* ill-tempered, fretful, peevish.

खीचड़ि = खिचड़ि, *q. v.*

खीरि, rice-milk.

खीस, anger.

खुजल, *adj.* open: (*of a sword*) drawn (*Mars. I. 4*).

खुटा, a peg, a post; *Prov.* खुटाक बलें पड़ु, चिकार, the buffalo calf lows on account of the firmness of the peg (to which he is tied).

खुन, *v. n.* to be engaged.

खुबसूरति, (खربसूरति), beauty.

खुरी, the hoof of an animal: *cf.* खूर.

खुसौ, *adj.* (خوشي), delighted, glad, happy: contented = खूशै.

खुहरौ, splinters of wood for fuel.

खूँटौ, खूँटौ, an ear-ornament.

खूब, (खوب), *adv.* well, very, very much.

खूर, the hoof of an animal: *cf.* खुरी.

खूशी, (خوشي) *adj.* pleased.

खेड़हौ, खेड़ौ, *Mung* (*Phaseolus mungo*), a kind of kidney-bean which ripens in the spring.

खेत, a field: husbandry, *Hindī* *Loc.* खेतहिँ, in the field (*F. 12*.)

खेतमास, खेतमास, (*Skr. मास*), a kind of bean (*Phaseolus radiatus*).

खतहिँ, *see* खेत.

खेद, खेध, pain, suffering.

खेप, (1) *v. a.* to cause to pass by: to pass (one's time or life).

खेप, (2) a trip, or journey. The weight of luggage which can be carried at one time.

खेवनहार, केवनिहार, the punter of a ferry boat, *i. e.*, the man who punts: a rower.

खेलाव, *v. a.* 3 *fut. fem.* खेलौती, (*Ná. 1*), to cause to play, or sport, to play with: to dally. खेलार घमाउर (*Sal. VII.*) they sported madly.

खेलाव, play, sport: dalliance.

खेलाओन, खेलौना, a plaything, a toy.

खेवनहार = खेवनहार, *q. v.*

खेसाड़ी, खेसारी, a kind of grain on which bullocks are fed, *hence* *Prov.* तुलक नारी, बैल खेसारी, वासन आम, कायथ काम, toddy is necessary for a Musalmán, *khesári* for a bullock, mangos for a Bráhmaṇ, and service for a Káyasth.

खेवा, खेवाइ, ferry hire.

खेहार, *v. a.* to pursue; खेहारनेँ फिर, to continue pursuing.

खेहारव, pursuit.

खे, a pit, a trench.

खेक, a hedgehog.

खेच, *v. a.* to pull, to draw, to drag.

खेतऊँ, *see* खा.

खैरात, (खिरात), alms.

खेलाह, (*fem. ०आहि*) *participial adj.* eaten.

खोइआ, a kind of conserve made from large dried mangos; *see* आमिख.

खौंदका, the bark of a tree; a pocket, or bundle made by tying up the lower edge of a wearing cloth; *Prov.* बुड़बक कनेआँ केँ नौ आना खौंदका, a foolish bride takes only nine annas away in her pocket (as a present) (*Sal.* IV) गहना खौंदका बाँधलि, she tied up her ornaments in the hem of her garment.

खौंता, a bird's nest.

खौंप, a house, hut; a nest.

खोखस, the breast-bone.

खोखी, the sound produced by clearing the throat.

खोज, *v. a.* to seek, to search for.

खोजब, a search.

खोड़स, *adj.* sixteen; (*Vid.* XXIII. 3), there are sixteen śringāras or graces, see शृंगार.

खोनाठ, hot ashes; *Prov.* खोनाठे पोखरि असहार, can you warm a tank by throwing hot ashes into it?

खोपड़ी, (*dim.* of खौंप) a hut.

खोर, a heap of grain.

खोल, *v. a.* to open, unloose, खोल दे, to release.

खोलब, the act of opening, or unloosing.

खोलाब, *v. a.* (*causal*), 1 *past fem.*

खोलाखलि, 2 *past fem.* खोलौल्लिहि (*Sal.* XVII), to get a person released.

खौआ, one who eats much.

खौंती, a severe kind of fever.

## ग

गर, (1) *interj.* usually applied to women; lo!

गर (2), the body; *Vid.* XIX, 3, गर सज्ज, adornment of the body.

गर (3), *Hindī* for गेल, (*F.* 59), see जा.

गगन, the sky, atmosphere. *Vid.*

XXXVI, 8, (*cf. id.*, XXXV, 2,

गगन नकत) गगन तारा, the stars of the sky.

गंगा, the river Ganges. *Vid.*

LXXVII. 2, *Škr. Voc.* गंगे, O Ganges.

गहवाह, a man who climbs trees.

गह्विआ, a tree.

गज, an elephant.

गजबजाहटि, confusion.

गजराज, a name of Airāvata, the elephant on which Indra rides, and which is therefore the king of elephants.

गजवाह, a netter of fish with a गाँज, or horn-shaped basket.

गंजन, a destroyer, one who destroys.

गड़, *v. a.* to fall, to be thrust into:

*Prov.* कानक हले आँखि मैं गड़ल

काँटी, I was about to cry, when a peg was thrust into my eye, *i. e.*, I got something to cry for.

गड़बड़ाहटि, confusion.

गड़ाँस, a halbert, a pole-axe.

गड़िवाह, a *Gārīwān*, or cartman.

गढ़, (1) a fort, a fortress, a castle.

गढ़, (2) *v. n.* to melt, to be melted; *v. a.* to melt, to dissolve.

गढ़ब, melting, dissolution.

गढ़ाव, *v. a.* to have melted, to cause

to be melted; to have cast (*of ornaments etc.*), (*Sal. III*) गढ़ना गढ़ाव, to have ornaments made.  
 गढ़ाई, hire for making gold *or* silver ornaments.  
 गढ़ाएब, the act of getting anything melted, a melting.  
 गणक, an astrologer.  
 गत, *adj.* gone.  
 गतर, a limb (of the body).  
 गति, gait, a manner of walking: a refuge.  
 गत्ता, a pair of boards, *or* sheet of paper, for containing manuscripts.  
 गद्गद्, inarticulate utterance; sobbing; broken language.  
 गदरि, a kind of autumn rice.  
 गदहवा, गदहा, an ass, a donkey.  
 गदहिआ, a donkey-keeper; *Prov.* बाप गदहिआ, पूत ब्रह्मचारी, the father is a donkey-keeper, and the son a saint.  
 गदा, a club, a cudgel.  
 गद्दी, *see* गद्दी.  
 गद्गद् = गद्गद्, *q. v.*  
 गद्, prose; *as distinct from* पद् *or* पद्य, verse.  
 गद्दी, गद्दी, a cushion, a seat; a throne.  
 गन, गण, a number, a mass: a sign of the plural, *e. g.*, (*Vid. XVIII, 27*) तारा गन, the stars.  
 गनी, (غنّ) *adj.* rich, (*F. 72*).  
 गप्पा, a tattler, a gossip.  
 गव्य, cow's milk.  
 गसन, the act of going, going.  
 गसाव, *v. a. 2nd Past.* गसौलह; to cause to go, to pass (time &c.), *e. g.*, राति गसाएब, to pass the night.

गसाएब, the act of passing (time &c.).  
 गसार, गसारी, गसाव, *adj.* inhabiting a village: rustic: a fool, foolish.  
 गसैआ, living in the village, tame (*opposed to* बनैआ, wild); *also* गसार.  
 गसौलह, *see* गसाव.  
 गंभड़ौ, an early kind of winter rice, which ripens in sixty days (*hence also called* साढौ), "gumree."  
 गर, (1) *v. n.* to melt; to flow down.  
 गर, (2) the neck = गरा, *q. v.*  
 गरज, *v. a.* (*Kanauji 3rd Pres. F. 3*, गरजत है), to roar, to bellow, to thunder.  
 गरजव, a thundering noise.  
 गरहया, putting the hand on the neck = गरदनिआ, *q. v.*  
 गरद, noise; outcry.  
 गरदनि, (گردن), the neck.  
 गरदनिआ, the act of a thrusting a person away by the nape of his neck.  
 गरदा, (گرد), dust.  
 गरव, a flowing.  
 गरबैतौ, (*fem.* गरबैतिनि) *adj.* proud (*Nû. 3*).  
 गरबंधन, the charmed ligature applied to a limb in a case of snake-bite.  
 गरभ, a womb: a foetus: pregnancy.  
 गरमौ, warmth: the hot season: venereal disease.  
 गरल, *adj.* lean.  
 गरस, *v. a.* to swallow.  
 गरसव, a swallowing.  
 गरह, a planet. (*Vid. XVIII. 6*) there are nine planets, and this

number added to the number of the oceans,—seven, makes up the number of the graces—sixteen : see खोड़स.

गरा (1), गर, the neck ; *Prov.* ग कहेत गरा हाथ, he told his servant to put his hand on so and so's neck and turn him out, but before he had got further than the ग of गरा, the attacked one came and put his hand on the other's neck, and turned *him* out, *i. e.*, the biter bit : *lit.* as he said “ग,” he found a hand on his neck.

गराएब, a swallowing, a devouring.

गराव, to swallow, to swallow up, devour.

गरास, devouring, eating. (*Vid.* LXIII, 6 &c. गरासे *for sake of metre*).

गरौब, (غریب), *adj.* poor, wretched.

गरुआ, *adj.* heavy, weighty. *Subst.* any thing weighty : a serious fact : a weighty scandal (*Vid.* XLIV, 1).

गरुड़, name of a fabulous bird on which Vishnu rides.

गरुड़ासन, he who sits on the bird Garuḍa ; Vishnu, who became incarnate as Krishn.

गरुहारि, *adj.* (*fem.*) pregnant.

गर्द, *see* गरद.

गर्दनि, गर्दनिआ, *see* गरद०.

गभिन्न = गरुहारि, *q. v.*

गवैया, a singer, a minstrel.

गल्ली, a narrow road, a lane.

गवहा, (گواہ), a witness ; *Prov.* चोर केँ गवहाक नहिँ ब्यास, a thief puts no trust in witnesses (to get him-

self off, but in the speed of his limbs).

गवैत, *see* गा.

गस, *v. n.* to be tight, *see* गासब.

गसब, the state of being tight.

गह, *v. a.* to catch, to grasp : to embrace.

गहना, ornaments, jewelry.

गहब, the act of catching, *or* embracing.

गहवर, a thicket, a forest.

गहिकौ, (*fem.* गहिकिनि) a buyer, a customer ; कोइरिनिक घेघ, गहिकि-निक अनसेहात, the goitre of the Koirinī disgusted her customer.

गहड़, गहौड़, *adj.* deep, profound.

गहूस, wheat.

गाइ, गाई, a cow.

गाउनि, a songstress.

गाएब, the act of singing, a song.

गाओल, *see* गाव.

गाँई, a small village.

गाँओ, a village, a town = गाम, *q. v.*

गाँज, गाँजी, a horn-shaped basket for catching fish.

गाँजा, an intoxicating drug, Indian hemp.

गाँड़ि, the anus.

गाँतो, a small child's cloak ; *Prov.*

नाँतो केँ गाँतो न, बिलाइ केँ जमा, the grandson hasn't even a little cloak, while the cat has a court dress.

गाँथ, *v. n.* to be tied, to be knotted.

गाँथब, the state of being tied.

गाऊ, a tree.

गाऊौ, a grove, a wood.

गाड़, *v. a.* to bury.

गाड़ब, a burying.

गाड़ा, a cart

गाड़ी, a cart.

गाण, = गाँड़ि, *q. v.*

गाढ़, *adj.* deep, profound.

गात्र, the body; a limb.

गादि, sediment of foul water.

गान, the act of singing, a song.

गाम, the womb (of inferior animals, not of men).

गामिनि, गामोनि, a pregnant female.

गाम, a village, a town: *Prov.* ई बुरिबक गाम कमेताह, जनिका रुखान न बहुला, this fool (of a carpenter) would serve the village, where he has neither chisel nor adze: *said of one who undertakes to do a thing without possessing the means; cf. गाँझी.*

गार, *v. a.* to wring (*clothes &c.*), *Prov.* नांगट नहायत गारत कौ, when a naked man bathes, what can he wring dry; *i. e.*, it is of no use taking blood from a stone, or fining a beggar.

गारत, (*English*) a guard, barracks; a prison.

गारी, abuse, reviling.

गाल, the cheek.

गाव, *v. n.* (*old Eastern Hindī* 3 *Pres.*

गावहिँ) *Pres. Part.* गवैत, *Past Part.* गाखोल, 2 *imperat.* गाव, गावह *&c.*, to sing; गावे लाग, to begin to sing; गौत गाव, to sing a song, hence *idiomatically*, to have nothing to do, to sit idly; *Prov.* बाहरबाला खा गेल, घरक गावे गौत, the visitors have eaten and gone, and the family of the house sits idly (*i. e.*, sits hungry, the visitors having eaten everything).

गावथि, गावहिँ, गावे, *see* गाव.

गास, *v. a.* to tighten, to contract.

(*Vid.* XXXIX, 7) छर गास, to tighten the chest, to draw a long breath.

गाह, *v. n.* to sing, = गाव, *q. v.*

गित, a song = गौत.

गिदर, a jackal = गौदर, *q. v.*

गिद, a vulture = गौघ, *q. v.*

गिरगिट, a lizard.

गिरथाइनि, *fem. of* गिरहस्य, a mistress of a house, a lady: in *Sal.* XIX, गिरथाइन.

गिरधारौ, (*Vid.* XXI, 1.) the upholder of the mountain; a name of Krishna who upheld the mountain Govardhana, and sheltered the cowherds beneath it from Indra's wrath.

गिरहस्य, गिरहस्य, (*fem.* गिरथाइनि) a householder, a family man.

गिरि, a mountain.

गिरिश, the Lord of mountains, S'iva.

गिरहस्य = गिरहस्य, *q. v.*

गिल, *v. a.* to swallow, to devour.

गौत, a song.

गौदर, a jackal = गिदर, *q. v.*

गौघ, a vulture. गिद *q. v.*

गौल, *adj.* wet, muddy: benumbed.

गुच्छ, गुच्छा, a bunch: a posy, a nosegay, a bunch of fruit.

गुजर, (गुजर) a means of living.

गुजरात, the country of Gujarát.

*Any wealthy and populous city such as that of Dauná Málin (Sal.*

IV) *is called by this name.*

गुंजरी (*Vid.* V. 4.) a damsel.

गुंजित, *adj.* humming.

गुड़, molasses; *given to children in order to induce them to do something, or submit to something, hence Prov. ई गुड़ खैने कान ब्देदीने.* you must eat this molasses, and your ears must be bored, *spoken of an obstinate man who refuses to do a thing willingly, and who will have to be compelled; cf. गूड़.*

गुण, a quality: a virtue, a good quality: a woman's charms.

गुणसंत, *adj. (fem. गुणमति),* possessing good qualities, virtues.

गुन, (1) *v. a.* to count, to consider; to remember, care for.

गुन, (2) a rope, a string, a tow-rope, a bow-string: a quality; a virtue, a good quality; a woman's charms: multiplication, so many times, दस गुन, ten times: (*Vid. LXIII, 2*)  $5 \times 2 \times 10 \times 10 \times 100 = 1,00,000$ .

गुनव, counting, consideration.

गुनवत, (*fem. गुनवति*), गुनसंत, (*fem. गुनमति*), = गुणसंत, *q. v.*

गुनवाह, the man who tows a boat.

गुप्त, *adj.* hidden, secret.

गुप्तनाम, (گم نام), *adj.* anonymous: गुप्तनाम दखान्त, an anonymous petition.

गुरबा, (غریبا), poor people, the poor.

गुरिआ, a bead.

गुरु, (1) *adj.* heavy, weighty: *cf. गरुआ.*

गुरु, (2) a person of importance: an elder: a spiritual preceptor: (*Vid. XVI 5.*) *The preceptor of the Daityas, who were the enemies of the Gods (see बैरी) was S'ukra, who*

*gave his name to the fifth day of the week,—Friday (शुक्रवार).*

गुरुजन, the elders, or senior members of a family.

गुरुतर, *adj.* very heavy.

गुलगुलाहटि, whispering, a whisper.

गुल्लेती, a bow for shooting pellets of earth.

गूँथ, *v. a.* to tie, to bind, (*e. g. a nosegay as in Sal. X*).

गूड़ = गुड़ *q. v.* *Prov. गूड़क नफा चूटी खैलक*, the ants ate the profit derived from the molasses,—small profits quickly go.

गूर, a wound, a sore.

गुटम, the neck.

गुटमहार, a neck-lace.

गुटह, a house.

गे, *Interj. applied only to females*; ho!

गेहान, knowledge, understanding, wisdom. (*Vid. LI, 4, गेहाने, locative*).

गेडरी, a bundle, a parcel.

गेडुली = बेडुली, *q. v.*

गेन, a ball, sphere.

गेना, name of a flower.

गेन्हारी, name of a flower.

गेल, गेलऊँ, गेला, गेलाह, गेलि, गेली, गेलै, *see जा.*

गेह, गेहा, a house.

गै = गे, *q. v. also lo!*

गैचो, a kind of fish.

गैवाह, a tender of cows.

गो, *v. a.* to hide, conceal. *Indecl.*

*Part. indifferently written गोइ,*

*गोई, and गोए by Vidyapati, as it*

*suits his metre. गोइ or गोए धर,*

*to conceal. गोए is often used*

*adverbially, meaning secretly.*

गोआर, (*fem.* गोआरिन) a Gowálá.

गोइटा, dried cow-dung cakes used for fuel; *see* कड़ड़ा, गोरहा, चिपरौ

गोए, *see* गो.

गोएँड़, गोएँड़ा, *see* बाघ.

गोकुल, name of a country, where Krishna spent his boyhood.

गोचर, range, scope. नयन गोचर, the range of the eyes.

गोट, *affix denoting number, with an idea of uncertainty, e. g., कै गोट*, about how many? गोट पाँच एक, about five or so: गोट गोट, one by one.

गोट, a posture of sitting on the haunches, or "hunkers," with the feet crossed, *cf.* चुकोसाली. *A position adopted by respectable people.*

गोट सार, to sit in this position.

गोटल, a shed set apart for keeping dried cow-dung in.

गोड़ the leg.

गोड़थरिआ, the foot board of a bed,—the end where the feet lie.

गोड़ैत, गोड़ैतवा, a village servant, the Gorait, the officer whose duty it is to carry out orders issued by Government to the zamindár.

गोद, lap; गोद करि ले, to take in one's lap, *cf.* *Vid.* LXXIX, 5.

गोन, gum.

गोनर, a dung-hill. *Prov.* गोआरक गोनर डुऊ दिम चिकन, a Gowálá's dung-hill is neat on both sides. *i. e.*, every man does his own caste business well, to the smallest particulars.

गोबर, cow-dung.

गोर, (*fem.* गोरि) *adj.* fair, pale; *this complexion is considered a beauty in a woman; hence Prov.* गोरि साग गोरबै आन्हरि, a fair woman is blinded by pride.

गोरखधन्धारौ, a labyrinth: anything much confused in its meaning. गोरख was a celebrated saint or prophet of the time of Kabír, otherwise known as गोरखनाथ; a धन्धारौ is a place for keeping wealth (धन),—and hence any private receptacle for receiving a hoard. Hence it comes to mean a habitation as it does here. गोरखनाथ built for himself a celebrated house (a kind of maze), with so many winding passages that no one could find his way into it. गोरखधन्धारौ hence means anything complicated, such as the poem (*Vid.* XVII.) in which the word occurs: it also means a "puzzling," which can be taken to pieces, and put together with difficulty, and which most Indian *sonárs* can make under that name.

गोरहा, a long flat cake of cow-dung used as fuel. *See* कड़ड़ा, गोइटा, and चिपरौ.

गोरा, an English soldier, as distinct from a तिलंगा or native soldier.

गोरौन, गोरौन्ह, *adj.* rather fair coloured, fairish.

गोल, *adj.* round, circular, globular: *Hence subst.* a heap, a mass; an ascetic's bowl carried by votaries of Siva.

गोसा, a warehouse: a granary.

गोल्लौ, a ball, a bullet; *Prov.* गोल्लौ कतङ्ग जाय, सच्चीना सँ काम, his bullets fly (wildly) in all directions, (but the soldier does not care), his business is to draw his monthly pay, *i. e.*, never mind how you do your work, so long as you get paid for it.

गोल्लौन्ह, globular.

गोसैआ, गोसाँइ, (*fem.* गोसाउनि), a man who has mastered his passions: a hermit, an anchorite: a god: a family deity: the sun, *or* moon, *a common phrase is* गोसाँइ लुकभुक करैइयि, the sun is about to set: a lord, a master.

गोसाउनि, (*fem.* of गोसाँइ), a family goddess.

गोचि, an alligator.

गोँआँ, *adj.* belonging to a village; *subst.* a village.

गोडि, dry dung.

गौत, cattle-urine.

गौनिहार, a singer.

गौरनल, (*English*) a Governor.

गौरसिंट, (*English*) Government.

गौर, (*fem.* गौरि), गौरा, (*fem.* गौरौ *or* गौरिआ), *adj.* fair, pale.

गौरब, respectability: honour, sense of honour, (*Vid.* XLI, 4): pride, (*Vid.* XLIII, 4.)

गौरी (1), the goddess Durgá.

गौरी (2), *see* गौर.

ग्रामौ, *adj.* belonging to a village.

ग्रोखन, the hot season.

## घ

घट, *v. n.* to happen, occur.

घटब, an occurrence.

घटा, a cloud (*colloquial*).

घटिआ, a Bráhmaṇ who attends at a *ghát* *or* landing-place.

घट्टी, deficiency, lack.

घड्डी, a division of time. *In Mithilá*, 4 *gharís* = 1 *pahar* = 3 hours.

घड्डेर, (*F.* 33) confusion, entanglement.

घनाह, (*fem.* आहि) *adj.* cunning, deceitful.

घत्ता, a device, stratagem.

घन, a cloud.

घनघनाहटि, a great noise *or* disturbance.

घबहा, *adj.* full of sores *or* wounds.

घमैड, respectability: a feeling of respectability, pride.

घमल्ला, an earthen water basin.

घमएल, *adj.* perspiring.

घमौरि, a plant producing bead-like seeds. घमौरिक दाना, the seeds of this plant: a seed necklace.

घमौरौ, "prickly-heat."

घर, a house, a home: a room, सयन

घर, a sleeping chamber. घर घर सँ,

*or* घरे घरे (*locative*), in every

house, from house to house: घर

अपन जाह, go home: a wife; *Prov.*

ओभा गेलाह, घर हाथ बिहाय कै घर,

the Ojhá has gone away, and left

his wife to the care of many,

*spoken of a wife who is unfaith-*

*ful in the absence of her husband;*

*cf.* ओभा.

घरणि, the mistress of a house, a wife;

(*Vid.* XVI, 7) the wife of Nanda

was Yaśodá, who was mother of

Máyá, *or* delusion, an incarnation

of Durgā, see तनया: (id. 3) the wife of Kāma Deva, who took bodily form as Pradyumna, was Rati, the goddess of sensual delight and love; see तनय, भगनौ-पति, सुता, and दच्छ.

घरवाला, a master of a house: a householder.

घरआ, a house.

घरैआ, adj. belonging to a house, domesticated, tame.

घाओ, a wound, a sore.

घाट, a landing-place: a defile: the bank of a river at a crossing (Sal. XVIII), घाटे घाटे, (locative) at every ghāt: a ferry: adj. less, inferior to.

घाटि = घट्टी, *q. v.* [cold.

घाड़ी, shivering, or contortion from घातो, (fem. घातिनि) one who wounds, a robber, a murderer.

घानी, the quantity of grain thrown into a pot at one time to be parched.

घाम, घाना, heat: perspiration, घाम बिंदु, beads of perspiration.

घिना, *v. n.* to be disgusted, nauseated.

घी, *ghi*, clarified butter.

घीच, *v. a.* to draw, drag.

घुघुर, a kind of anklet, with bells attached.

घुडौ, the ankle; Prov. सारी घुडौ, फुटे लिखाट, (he says) he was beaten on the ankle, and his forehead is cut, (of a false complaint).

घुड़वाह, (more properly घोड़वाह) one who takes care of horses, a groom.

घुस, *v. a.* to turn, to make go round.

घुसन, a turning, a whirlpool.

घुर (1), *v. n.* to turn, revolve: घुर, or घुरि आ, to return, (Sal. III) हिआ हारि घुरव, I shall return broken-hearted; cf. id. VIII.

घुर (2), a turning.

घुरची, a twist, tangle; entanglement.

घुरस, *v. n.* = घर, *q. v.*

घुरसा, a sweetmeat prepared in honour of Satya Nārāyan.

घून, the wood-worm, a weevil; Prov.

जवक साथे घून पिसाई, with the barley he grinds the weevils, *i. e.*, a great man in trouble carries with him in his fall a number of small ones: (F. 6) तनिकऊँ लागल घून, he was attacked by the wood-worm.

घूर, a fire of cow-dung; Prov. घर जरीन्ह घूर बुताव, when his house is on fire, he puts out the *ghūr*, *i. e.*, in many difficulties he grapples with the least.

घुलल, adj. over-ripe, too ripe.

घैच, an aquatic plant, whose white stalk is eaten by the poor.

घेघ, goitre.

घेर, *v. a.* to surround (Sal. XIII),

घेरल चारदौर डेउही, they surrounded the house on all sides: to stop, to hinder, घेर, घेर ले, to surround, collect, *e. g.*, a herd of cattle.

घेरव, a surrounding.

घैड, = घेर, *q. v.*

घैडव, a surrounding.

घैर, a bunch or cluster of fruit, such as plantains.

घैल, a water-jar.

घौच, the ankle.

घोघट, a veil, a covering for the face :

घोघट सार, to cover the face (*as is done by women when meeting a stranger*); *Vid.* XXIII, 5, सिर हेलि घोघट सारी.

घोघी, a kind of cloth used like a cloak.

घोड़, a horse, (*Vid.* LXXXII, 2), घोड़वा, even a horse.

घोड़वाह, *see* घुड़वाह.

घोड़सार, a horse's stable.

घोड़हिआ, a horse-dealer.

घोड़ा, (*fem.* घोड़ी) a horse = घोड़, *q. v.* (*said to be borrowed from Hindi*).

घोर, *adj.* frightful, fearful, dreadful : dark, black.

घोरआ, damp, moist : (*Sal.* XIV), *it is the custom among athletes, to besmear their bodies, when covered with perspiration, with dry earth which, owing to the body being moist, adheres. Imitators, however, who do not exert themselves, but who wish to pass themselves off as muscular men, have to smear their bodies with moist earth :* घोरआ माँटौ देह में लगाव, to apply moist earth to the body, *cf. id.*

## VII.

घोल, a great bustle, or noise.

घोआ, *adj.* covered with sores.

घौर = घैर, *q. v.*

## च

चखीर, the tail of the *Borassus Flabelliformis* used as a fly-flapper, a "chowry."

चक, a circle : a paste-board : = चाक, *q. v.*

चकमाउर, the act of flying in circles like a hawk.

चकसक, brilliancy, glitter. *adj.* brilliant, shining.

चकराई, breadth, extent.

चकरी, a millstone.

चकला, a paste-board, = चाक, *q. v.*

चकवा, the Bráhmaṇi duck, *Anas casarca*, a bird of a snowy white colour.

चक्की, a millstone.

चकु, (چاقو), a knife : *esp.* a knife for cutting betel-nut.

चक्रेवा = चकवा, *q. v.*

चकौर, the mountain partridge, *Perdix rufa*. *Said to be enamoured of the moon : also to have a graceful gait and beautiful eyes, to each of which, either of these of a woman is often compared : hence used to signify a beloved woman.*

चचरा, a kind of vegetable.

चंचल, *adj.*, (*Fem.* चंचला, and चंचलि). unsteady, tremulous : fickle.

चटकन, (चाट), the palm of the hand.

चटपट, *adv.* at once.

चटसाला, (*Skr.* चेट), a school.

चटिआ, a student.

चट्टी, a place where carts meet to sell grain, a small market, a "chutty."

चढ़, *v. a.* and *v. n.*, (3 *Simp. Pres.* (*Vid.* LXXXII, 2) चढ़इक for चरैक, *see Gram. App.* § 104 : *Sal.* XXI, चढ़ैक for चढ़ैक, *genitive of the third oblique form, of the verbal noun*), to rise, to mount, to mount a seat, to sit, to approach.

चढ़ती, a rise in price.  
 चढ़व, the act of rising.  
 चढ़सुतवाह, (one who makes water standing up) a slang term for a European.  
 चढ़ाएव, the act of causing to mount.  
 चढ़ाक, a rider, one who is fond of riding on, or mounting things, (such as trees, &c.)  
 चढ़ाव, v. a. to cause to mount; to put: to fasten in any position; to tie: to apply (an unguent or ashes).  
 चतुर, *adj.* clever, dexterous, wise.  
 चतुरता, cleverness, dexterity.  
 चतुरपन, = चतुरता, *q. v.*  
 चतुराई, चतुरै, = चतुरता, *q. v.*  
 चतुरानन, he who has four faces, Brahmā. [fortnight.  
 चतुर्थी, the fourth day of a lunar  
 चतुर्दसी, चतुर्दसी, the fourteenth day of a lunar fortnight.  
 चनचनाहटि, speaking loudly, vociferousness.  
 चनदरसा, चनरसा, the moon.  
 चनवा, expansion, breadth.  
 चंद, चंदा, चंद्र, चंद्रमा, the moon.  
 चंदन, sandal-wood: (*Nū.* 4) चंदनक  
 गक्किआ, a sandal-wood grove or tree.  
 चंद्रहार, a necklace.  
 चपल, *adj.* fickle.  
 चपलता, fickleness, wantonness.  
 चपेटा, the palm of the hand, a blow with the palm of the hand, a slap.  
 चमचा, a small pond or tank.  
 चमड़ा, (*dim. of* चान), skin, leather.  
 चमेटा = चपेटा, *q. v.*  
 चमेली, a kind of flower which yields a fragrant scent.

चमोटी, a strip of leather.  
 चंपक, name of a tree, or its flower.  
 चर, v. n. to feed, to graze (of cattle).  
 चरण, चरन, the foot.  
 चरना, a small cloth tied tightly round the waist: (*Sal.* XI) चरना  
 चढ़ाव, to put on this cloth.  
 चरव, the act of grazing.  
 चरवाह (1), a slave, a servant.  
 चरवाह (2), चरवाही, a tender of cattle.  
 चराई, the wages of a herdsman: the grazing of a field: चराईक मोकद्दसा, a cattle trespass case.  
 चराएव, the act of tending cattle.  
 चराव, v. a. to tend, or graze cattle.  
 चरित, actions, deeds: the tale of a person's deeds.  
 चर्चाईक, a gossip.  
 चल, v. n. to move: to go: to hasten (*Sal.* XXI) चलवे, *instr. of 1st form of verbal noun* by going.  
 चलि हो to go out, चलि भेलि (*Vid.* XXI, 1), she went out. चल or चलि आ, to come away, चल or चलि जा, to go away, (*Sal.* XI) to arrive.  
 चलब, going, travelling: speed, rate of speed.  
 चलती, increase in reputation or fame.  
 चलाना, *adj.* despatched; *esp.* sent up for trial (*e. g.* *F.* 44).  
 चलित, *adj.* set in motion, agitated.  
 चळ, *def. num.* the four.  
 चळ बिसि, *adv.* the four directions, on all sides.  
 चाउड़, ashes.

चाउर, rice : *Prov.* चाउर ताउर बै नहिँ  
कनिसार धिपाव, you have no rice  
&c., and yet you are having the  
parching-furnace lit.

चाँकौ, a kind of cattle food, com-  
posed of spring crops cut before  
they are ripe, and then dried.

चाँड़ी, a prop, a support, a tempo-  
rary pillar.

चाँद, the moon : चाँद मंडल, the  
circle of the moon.

चाँप, *v. a.* to press, squeeze.

चाँपव, the act of pressing.

चाक, a cart wheel : a potter's wheel :  
a paste-board on which flour is  
rolled with a बेलना or rolling pin.

चाकर (1), *adj.* broad, wide.

चाकर (2), a paid servant, *opposed*  
to चरवाह (1), an unpaid servant.

चाकु, (چاقو), = चकु, *q. v.*

चाट (1), *v. a.* to stroke, to lick.

चाट (2), the palm of the hand :  
a slap, a blow.

चाटो, a slap, a blow.

चान, the moon : चान चाँग, a moon-  
like body : *at the festival called*  
*Chaur chandá, food and sweetmeats*  
*are not eaten until the moon rises,*  
*hence the proverb, जगह चान,*  
*कौ लपकह पूड़ी, let the moon rise,*  
*that you may snatch at the cakes,*  
*used with reference to one who*  
*is impatient.*

चानन, sandal-wood : an unguent of  
sandal-wood paste, *whose appli-*  
*cation is said to be very cooling*  
*to the body : it is noted for its*  
*fragrancy, and hence is contrast-*

*ed with the सीसर tree which has no*  
*fragrancy, and bears no fruit, but*  
*which has a beautiful flower.*

चाननी, moon-light, moon-beams.

चानी, silver.

चान्ना, the sister of Fátimá the  
mother of Hassan and Husain.

चापी, or चाफी, a lake.

चास, skin, leather.

चासर, the tail of the *Borassus fla-*  
*belliformis* ; a fly-flapper, a  
"chowry."

चार, a thatch.

चारि, *adj.* four.

चारिस, *adj.* fourth. (*Vid.* XVI, 5).

*The fourth day after Sukrabár*  
*(Friday) is Sombár (Monday),*  
*see गुरु, बैरौ. The fourth after*  
*Sukra, the Guru or preceptor of*  
*the gods is therefore Som, or the*  
*moon. Som married the fourth*  
*daughter of Daksha, viz. Rohiní.*

चार (1), *def. num.* the four.

चार (2), चारु, *adj.* tender, delicate :  
exquisite.

चाल, a calling ; (*Sal.* XX.) चाल कर,  
to call out.

चालनि, a sieve : *Prov. concerning a*  
*man who is extravagant : कौन*  
*पुरुष क भेलजँ गाय, चालनि लै*  
*हुहावे जाय, of what man have I*  
*become the cow ? he has brought*  
*a sieve to milk me. Cf. रूप.*

चाली, an intestinal worm.

चालीस, *adj.* forty.

चाह, *v. a.* and *v. n.* to wish for, to  
desire : to wish, *forming a desidera-*  
*tive with the third oblique form of*

*the verbal noun of another verb :*  
*see gram, § 190, e. g. करै चाह, to*  
*wish to do, धरै चाह, to wish to*  
*seize : to be about to, to be on the*  
*point of, forming a compound verb*  
*in the same way.*

चिकन, *adj.* slippery ; polished : shin-  
 ing.

चिकनिआ, one who is always shining  
 and clean : a pretty person.

चिकर, *v. n.* to cry, shout ; (*of an*  
*animal*) to low, &c.

चिकुर, hair, locks of hair.

चिकन, = चिकन, *q. v.*

चिड़चिड़ौ, a kind of tree.

चिड़िया, a bird ; *Prov.* चिड़ियाक जी  
 जाय, लड़िकाक खेलौना, the bird is a  
 plaything for a child, but loses its  
 life thereby, *i. e.* what's one man's  
 meat, is another man's poison.

चित (1), *adj.* having the face down-  
 wards, *see* पड़ब.

चित (2), mind, intellect : senses ;  
 heart.

चितंग = चित (1), *q. v.*

चित्रा, the fourteenth *nakshatra* or  
 lunar mansion after the com-  
 mencement of the rains.

चिन्ता, a leopard, a "cheeta."

चिंता, thought, meditation : चिंता करब,  
 to meditate.

चिन्ह, *v. a.* to know, to recognize.  
*(Vid. LXVI, 10)* चिन्हिरे I recog-  
 nize : चिन्ह जान, to be acquainted  
 with a person.

चिन्हब, recognition.

चिन्हले (*Sal. XVIII.*) = चिन्हल, one  
 with whom one is acquainted.

चिन्हार, acquaintance, recognition.

चिपरौ, a small cake of dried cow-  
 dung for fuel. *See* गोइटा (*which is*  
*a larger kind*), गोरहा, and कड़ड़ा.

चिर, *adv.* long, slowly.

चिरंजिव, (*Fem.* चिरंजीवि) *adj.* long-  
 lived ; *used as a complimentary*  
*interjection*, may you live long.

चिराव, (*Márs. 2*) *Muhammadan 3*  
*Past*, चिरालकै, *v. a. caus. of* चौर  
 (3), to get split.

चिलतह, armour.

चिल्लू, a method of holding the palms  
 of the hands together, in the  
 form of a cup, so as to hold water.

चिहा, *v. n.* to gaze around one in  
 horror, or dismay : to be as-  
 tonished.

चीकन = चिकन, *q. v.*

चीकस, *adj.* pounded, powdered.

चीज, (چیز), an article, a thing.

चीठी, a letter, an epistle.

चीन, an autumn grain (*Panicum*  
*italicum*).

चीन्ह = चिन्ह, *v. a.* to mark, to note,  
 observe, recognize, *Prov.* उपजल  
 आगन पोआरौ चीन्हौ, we note a  
 man's crop by the heap of straw  
 in his yard.

चौर (1), vestments, clothes, apparel :  
 frequently चौरै *for sake of metre.*

चौर (2), *adj.* cut up into small  
 pieces.

चौर (3), *v. a.* to split, to shave.

चुक, *v. a.* and *v. n.* to make a mis-  
 take : to perform insufficiently.

(*Vid. LXXIX, 2.*) चुकलौह =  
 चुकलऊँ.

चुकीमाली, a position of sitting on the haunches or "hunkers," cf. गोड.

चुगल, a backbiter, a slanderer.

चुगलपन, चुगली, backbiting, slander.

चुचुकार, *v. a.* to pat (saying चुचु to) any person, or animal: to ingratiate oneself with a person.

चुट्टी, an ant.

चुप, *adj.* silent. चुप हो, to become silent, to hold one's tongue.

चुपे, *adv.* privately.

चुंबित, *adj.* kissed.

चुरलाह (*Fem.* °आहि), *Participial adj.*, pounded.

चुहड़, चुहड़माल, name of a celebrated king of thieves, who lived at Mokamá, and who was the enemy of Salhes.

चूटी, चूटी, an ant.

चूड़ा, a preparation of rice, which is first half-boiled, then parched, and finally pounded flat.

चूड़ि, bangles, or armlets made of glass, sealing-wax, &c.

चून, चूना, lime, white-wash: चूनक टीका, a white patch of lime on the forehead, a disgraceful mark.

चूप = चुप, *q. v.*

चूप चाप, *adv.* silently.

चूमा, a kiss. चूमा दे, to kiss (*of a woman*), चूमा ले, to kiss (*of a man*).

चूरन, powder.

चूरल, *adj.* powdered.

चूल्हि, a cooking fire.

चूगा, a chicken.

चेत, *v. a.* to care for, to think of.

चेन्ह, a mark, a sign.

चेप, a clod.

चरा, (*Sk.* °चेट), a man-servant.

चेरी, a maid-servant.

चेला, (चेट), a disciple.

चेहा, *v. n.* (*Sal.* XIX) = चिहा, *q. v.*

चैत, the name of a month, *Chaitra*, March—April.

चैन, ease, calmness.

चाख, *adj.* sharp, *Prov.* नाख मजदूरी,

चाख काम, sharp (good) wages, sharp work.

चाट, pain, suffering.

चाय, *v. a.* to pluck a bird; *p. p.*

चायल, plucked, hence thin, reduced in size; *Prov.* चरै जाय, चायल आव, he went away to graze, and has returned thinner than before.

चाथौनी, the wages, or act of plucking feathers from a bird.

चाद, *v. a.* coire: चोदवैआ, a debauchee.

चोर, a thief; *Prov.* चोरक मुंह चांद सन, a thief's face is as innocent as the moon's; चोर न्यायहिं नष्ट, a thief is destroyed by justice being done him; चोर कतऊं इंजोत सचे, a thief cannot bear the light; चोर चोर ससिञ्जोत भाई, all thieves are first cousins; चोरक भगवा डाही, burn a thief's body-cloth (*see* भगवा), *i. e.*, disgrace him as much as possible; चोर चललाह फौसी, तैं नौ गोटा के संग कै, the thief went to be hung, and took nine (honest men) with him; चोर के गरहथा उसास when a thief is caught by the nape of the neck he is happy (that he is not knocked down by a club instead).

चोरनी, a thief's wife; *Prov.* चोर

कसाय, चोरनी कोठी मुँह दै कानथि.  
the thief has gone out to work,  
and when his wife weeps at his  
going she has to put her head  
into a grain chest (that no one  
may hear her, and suspect).

चोराव, *v. a.* to steal.

चोरि, चोरी, theft: चोरि कर, to steal.

चोला, a joke.

चोली, a kind of tight-fitting bodice,  
worn by prostitutes, in order  
to support and keep firm their  
breasts.

चौर = चामर, चओर, *q. v.*

चौकना, a horse that is given to  
shying.

चौकी, a long low table for sitting  
on.

चौकीदार, a village watchman, = कात-  
वाला, *q. v.*

चौकीदारी, = कातवाली, *q. v.*

चौठ, *num. adj.* fourth.

चौठई, the fourth part of anything  
(*Vid.* LXIII, 3,) 40 — 4 = 36 :  
of which the fourth part is 9  
which is नव, which also means  
youthful.

चौड़ा, *adj.* broad.

चौडार्द, breadth.

चौतरफी, (چوטר فی) *adv.* on four sides :  
on all sides.

चौतार, *adj.* clever, intelligent.

चौदह, *adj.* fourteen.

चौदिशि, चौदिस, चौदिसि, *adv.* on  
four sides: in all directions.

चोर, चोरी, a marshy place, or low-  
land: चोरही चोरी, (*F.* 54) across  
the marshes.

छ

छञ्चो, *num.* six.

छकड़ी, छकड़, a cart: a bullock calf  
with six teeth which is considered  
a bad sign, hence *Prov.* मुदल  
बरदा छकड़ी, a dead bullock is  
called a छकड़ी, *i. e.*, now it is dead  
every one abuses it; *i. e.*, the  
grapes are sour.

छगएल, *adj.* warned by experience.

छगु, *v. n.* to be pleased, delighted.

छगुएब, the being pleased.

छटरपटर, *onomatopæ. adv.* smack ;  
with a smacking sound.

छटिसार, a school.

छटिमन, a kind of tree, the *Sapta-  
parna, Echites scholaris.*

छट, (*Fem.* छटि), *adj.* sixth.

छत, a wound. (*Vid.* XXXVIII, 3.)  
नखछत, wounds made by finger-  
nails; scratches; compounded with  
भरी, *q. v.*

छत्ता, an umbrella.

छत्ती, a man of the warrior caste,  
a Kshatriya.

छथि, छथौन्हि, see छह.

छन, a moment, an instant. छन छन  
कै कैं, moment by moment.

छनाक, a hissing sound, a hiss.

छप, (1) छपा, *v. n.* to conceal oneself,  
to hide.

छप, (2) छपाव, *v. a.* 3rd fut. fem.  
छपौतीह, or incorrectly (*Ná.* 1)  
छपौतो), to cover, to conceal.

छपव, covering, hiding.

छपन, *adj.* fifty-six.

छपा, (1) *v. n.*, see छप (1).

छपा, (2) a seal: an impression.

कपाएव = कपव, *q. v.*  
 कपाव, *v. a. see* कप (2).  
 कप्या, a printed paper, a newspaper.  
 कय, destruction, loss.  
 करप, *v. n.* to jump.  
 करपव, jumping.  
 कल, (1) deceit, fraud.  
 कल, (2), कलज, कलाह, कलि, कह, *see* अह.  
 कऊ, 3 *pres. of* अह, a form not noted in the grammar.  
 कहरी, a shadow.  
 काडनी, the thatching or roof of a house.  
 काडर, ashes : dust.  
 काँ, काँह, shade, a shadow.  
 काँक, (or *dim.* काँकौ) an earthen pot in which milk is curdled.  
 काज, *v. n.* to bloom, be beautiful ; to appear lovely.  
 काटल, *adj.* bruised, injured.  
 काड़, *v. a.* to leave, to desert, to let go : the indeclinable participle काँड़, is used as a preposition meaning, except, *e. g.* Sal. VI, तोहरा कारि, except you. *Cf.* कोड़.  
 काती, the breast, the bosom, the heart.  
 कान, a fetter, hobble ; *Prov.* गदहा गेलाह सरग, कान लगले गेलैन्हि the donkey went to heaven, and took his hobble with him, *i. e.*, vices follow one to a future life.  
 काया, a shadow, a shade.  
 काल, skin.  
 कावा, the calf of the leg.  
 काहरि, काहौ, a shade, a shadow ; discoloration.  
 बिआचीन, the present given to the midwife at the delivery of a son.

बिक्का, a sneezing, a sneeze.  
 ब्रिति, the earth. (*Vid.* LIX. 3), the son of the earth was the planet Mars (मंगल), the word मंगल also means Tuesday.  
 बिर, बिरि आ, *v. a.* to be scattered, dispersed.  
 बिरव, बिरि आएव, scattering, dispersion.  
 बी, *see* अह.  
 बीन, *adj.* lean, slim.  
 बीनी, slimness, tenuity.  
 बीप, a fishing-rod : the cross-bar of a lever for raising water from a well, *see* डोल, उबहनि, खंभा, and डेकुल.  
 बीप हाप, *adv.* here and there in different directions.  
 बीपा, a long flat dish of metal.  
 बीर, milk.  
 बुक्की, a kind of stud fastened as an ornament to the nose ; *Prov.* कहवै लै सैयद, चोरावै लै बुक्की, by name he is a Sayyad, but he will steal even a nose-stud.  
 बुट, *v. n.* (or बुटि जा) (3 *fut. used in sense of present* (*Harkh.* XI. 10) बुटत), to be released : to be cured : to leave, go away.  
 बुटव, release.  
 बुधरपन, (*Skr.* शुद्र), acting like a Śūdra : meanness.  
 बुरिण, *see* बुरौ.  
 बू, *v. a.* to touch.  
 बूअव, touch.  
 बूट, *adj.* free, untouched : uncared for.  
 बूति, touch.  
 बूर, बूरा, a large knife : a razor : a dagger : *Prov.* मुख सँ राम, बगल सँ

करा, *Rām* in his mouth, and a dagger under his arm: *spoken of a smooth-tongued villain.*

कुरी, *instr.* कुरिँ, for कुरिँ, *see gram.* § 5, *add*; a small knife, a penknife; a maid-servant.

कैम, prosperity.

कै (1) = क्य, *q. v.*

कै (2), कैक, कैन्द, *see अक.*

कैल, कैला, one who wears brilliant apparel: (*in a bad sense*) a fop.

कौकड़ा, a boy.

कोट (*Fem.* कोटि), *adj.* small, young,

कोट भाइ, a younger brother; short.

कोटपन, smallness, meanness.

कोटा, (*Fem.* कोटी) = कोट, *q. v.*

कोटाई, youth, childhood.

कोड़, कोड़ाव, *or* दाड़, *v. a.* to release, unloose: to open (a door) (*Vid.* LXXVII, 1): to send away, *Prov.* झिंगुर दोलत रना रनी, तखन कोड़व जना जनी, when the cricket begins to chirp, it's time to send away your friends one by one, *i. e.*, don't sit up late.

कोड़ाव, release.

कोड़ोती, ransom.

कोपी, a small umbrella made of bamboos and large leaves.

कोमुख, one who has six faces, the god of war, *Kārtikeya*.

को, *num.* six.

कोड़, a strong, robust boy.

कोड़ा, a boy.

कोराट, an ash heap, *cf.* काउर.

## ज

जइयो, *conj.* although.

जउवति, a damsel, a girl.

जै, *conj.* if.

जक, *adv. & prep.*, as, like, as it were.

जकर, जकरहिँ, जकरा, *see* जे.

जकाँ, *adv. & prep.* like, as.

जखन, *adv.* when.

जग the world. (*F.* 37) जग जानित known throughout the world, famous. जगजिआर, famous. (*F.* 5) जग भर (*or* भरि) the whole world; *or* throughout the world.

जगजिआर, *see* जग.

जगत, the world; जगत भरि, having filled the world, *hence* throughout the world; जगत जननि, the mother of the world: a proper name, name of the maternal uncle of Chuhan Mál.

जगदीशन, (*F.* 55) God.

जगला, *adj.* (*for* जगलाह) wide-awake = जागल; *Prov.* जगला पुरुखक नहिँ होए नास, destruction never comes to him who is wide-awake.

जग, a sacrifice, an offering.

जंग, equipment.

जंगल, a wood, a forest, a wild, a jungle.

जंगला, a grating: *esp.* the wooden grating at the top of a well to prevent any person falling in: window-bars.

जगह (جگہ), place.

जगाव, *v. a.* (*caus. of* जाग), to awaken.

जजन, a sacrifice, an offering.

जजमान, one for whose benefit sacrifice is done: a householder: a customer: one who seeks for any thing.

जंजाल, confusion, trouble.

जड़ाज, *adj.* studded or set with jewels.

जड़ि, a root. जड़ि काट, to cut off by the root. (F. 11.) जड़िकटौलक, he caused the paddy to be cut off by the root.

जढ़, dull, ignorant.

जट, (*English*), a Joint-magistrate.

जत, *adj.* as much as, such.

जतन, effort, endeavour, device: shampooing.

जतवा, *Rel. pro.* whatever.

जतेक = जत, *q. v.*

जदि, *conj.* = जै, if.

जन, जना (F. 17), (*Fem.* जननी, *Letter*), a man, a person; a labouring man.

जननि, जननी, a mother.

जनम, (1), birth, life, existence. जनम भर (or भरि), or (Sal. II) जनम पाए, having filled one's life, hence ever since one's birth: जनम जनम (Sal. XV), throughout all future lives.

जनम, (2) *v. n.* to be born; *Prov.* जनमल पूत जाई मरे, दीदा ला खीसाई, a son who has been born, (*i. e.*, is living) is dying of cold, while they are performing incantations for the safety of a child in the womb, *i. e.*, a bird in the hand is worth two in the bush.

जना, (F. 17) = जन, *q. v.* *Of* बीड़.

जनि (1), *conj.* not. (*Prohibitive only used with imperative.*)

जनि (2), *adv.* and *prep.* as if, like, as it were.

जनिक, जनिकर, जनिका, जनिकाँ, जनिकै, *see* जे.

जनितऊँ, *see* जान.

जनी *Fem.* of जना, *see* जन, बीड़.

जनु (1), *conj.* not (*Prohibitive, only with Imperative*): (*Finali sensu*) in order that not (*with Conditional or Prospective Present*), *see* जनि (1).

जनु (2), *adv.* & *prep.* as, like, as it were, *see* जनि (2).

जनैर, *janer*, a tall species of winter millet, used as a fodder for cattle.

जनैखै, जनैत, *see* जान.

जंत, *v. a.* to press, to squeeze.

जंतब, pressing, squeezing.

जंतर, a charm, an amulet.

जंतवा, a stone mill for grinding corn; *cf.* जाँत.

जंतु, an animal, a living creature.

जन्म, birth, life: *the Skr. form of* जनम, *q. v.*

जप, (1) *v. a.* to utter, to murmur, to say.

जप, (2) muttered prayer, silent prayer.

जपब, muttering.

जब, *adv.* when: *also conj.* if (*e. g.* *Nā.* 4).

जमा, a kind of court dress, principally made up of white petticoats.

जसाई, जसाए, a daughter's husband, a son-in-law; a bridegroom.

जसादार, (جاسدار), a Jamadār (*of a native regiment*), a head-constable.

जमान, (جوان), a youth, a young man.

जमानत, (ضمانت) security, bail.

जमाय = जमाई, *q. v.*

जमुना, the river Yamuná, or Jumna.

जमाट, a large circular ring at the bottom of a well, on which the brick work of the walls is founded.

*It is made of जामुन or Jámun wood: hence its name.*

जय, victory: *Interj.* victory! जय राम, "Victory to Ráma."

जयराम, *see* जय.

जर, *v. n.* to burn: *Prov.* ककरो घर जरे, केचो तापे, one man's house is being burnt down, and another warms himself at it, *i. e.*, what is one man's meat, is another man's poison.

जरनेल, (*English*) a General.

जल, water, जल हीन, deprived of water, मीन जल हीन, a fish out of water, बिना जल्ले, (*F.* 10) without water: tears, जलपात, the falling of tears.

जलज, born in the water,—a lotus.

जलद, a cloud: जलद समय, the season of clouds, the rainy season.

जलदाता, one who pours out funeral libations for a deceased: a son or heir.

जलदी, (جلدي), *adv.* quickly.

जलधर, that which holds water: a cloud.

जलधरौ, a water-pot.

जलनिधि, the receptacle of water: the ocean, *whose son* (*Vid.* XVIII 3.) *was the Moon.*

जवाब, (جواب) an answer: an explanation, *Sal.* XXI, सभटा जवाब कहि

देल, he explained the whole affair: responsibility.

जस, glory, fame.

जसु, *see* जे.

जहर, (جهر) poison.

जहलखाना, (*English* "jail," and خانہ) a jail, a prison.

जहाँ, *adv.* where.

जहाज, (جہاز) (*old Eastern Hindī accusative plural* जहाजहिं, *F.* 29), a ship.

जहान, (جهان), the world.

जहिना, *Rel. adv.* as.

जा (1), *v. n.* (*the following forms have been noted in the selections.*

3 *Simple Pres.* जाई, 3 जाए, जाय:

*Pres. Part.* जाइत, *Fem.* जाइति:

*Fut.*, 1 जाएब, 2 जैबह, 3 जाएत; 2

*Imperat.* जाऊ, जाह (*sometimes*

जाहे *for sake of metre*) जाऊ,

and जाहू: 3 *Retro. cond.* जाइत,

or (*Hindī*, *F.* 40) जाता: *Past*

*Part.* गेल: 1 *Past*, गेलऊँ, 3 गेलाह,

(*of which* गेला, *is an abbreviated form*), *Fem.* गेलि and गेली (*for*

गेलीहि): *Indecl. Part.*, जाइ, जाए,

जाय: *Adv. Part.* गेल्ले, जाइते, जैतहिं,

and जैतहिं. To go, बहराय जा, to go

out, जाए जुम, to arrive, जाऊ जाऊ,

go, be quick: to go away: to

stop, to cease (*as rain*): to be

destroyed. *With Past participle,*

*and sometimes with Indeclinable*

*participle of another verb, it gives*

*a passive sense, e. g., कहल जा, and*

*sometimes कहि जा, (Vid. LXXIII,*

*4) and Irreg. कहिख जा (Vid.*

*XXXI, 2) (for explanation of*

*कहिख, see कह), to be said: with*

*Indeclinable participle of another verb forms a numerous class of compound verbs, e. g., भसि जा to float away, सोपि जा to entrust.*

जा (2), see जे.

जाइ, जाइत, जाइति, जाइतै, जाई, जाए, जाएत, जाएब, (1), see जा (1).

जाएब, (2), the act of going : motion. जाँव, the thigh ; the leg.

जाँत, जंतवा, a mill-stone ; *Prov.* जाइहौ पटना जाड़ा एक जाँत, I go to Patna for a pair of mill-stones, like a Newcastle man going to London to buy coals.

जाग, *v. n.* to awake from sleep, to arise, to have one's passions aroused ; *Past Part.* जागल, awake. *In Vid. X, 7, जागौ, for जागि (Indecl. Part.), for sake of metre.*

जाट, जाटि or जाटि, the central post of an oil or sugar-mill ; the central post of a tank.

जात, जाति, race, caste, kin.

जाता, see जा (1).

जादू, (جادو), magic, enchantment.

जान, *v. a.* 3 *Pres.* (F. 35) जान : 1 *Retro. Cond.* जनितहुँ (*Vid.* LIII, 5.) *Pres. Part.* जनैत (F. 30 gives the Kanauji जानत) to know, to understand, to pretend : *Irregular Passive*, (*Vid.* XLI, 5) जानिऐ, it is known ; so the form is explained by pandits, but it may also be the 1 *Sim. Pres.*, 'I know.' *Past. Part.* जानल, known, जानल अर्थ, that of which the meaning is clear.

जाननिहार, knowing, सब जाननिहार, omniscient.

जानब, knowledge.

जाप, *v. a.* to mutter, to recite.

जापब, reciting, muttering.

जाबजिब, जाबजोब, *adj.* lifelong.

जामाय = जमाई, *q. v.*

जाम, a *pahar*, or watch of the day or night. (*Vid.* XXIX. 3.) जामे *Instr. used for Loc.*

जामिनि, the night.

जामन, a kind of tree with a bitter purple fruit.

जामौन, that which is born, a son ; *Prov. (on an unworthy son)* दनिब जामौन खूगर भेल, दुहु भागि कै जंगल गेल, a hog has been born to a deer, and both have run away to the forest.

जार, *v. a. (caus. of जर)* to set on fire, to light, to burn : आगि जार, to light a fire.

जाल, a net : a collection, mass.

जासँ, see जे.

जाह, see जा (1).

जाहि, जाहि लय, जाही, see जे.

जाहु, जाहु, जाहे, see जा (1).

जि, *v. n.* = जौ (2) *q. v.*

जिअब, life.

जिआ, life : (*Sal.* XXI) जिआ ले, to come to life.

जिआन, (जा), harm, fault (*Sal.* XIV).

जिउ, life, soul.

जिजिर, a chain.

जिनका, see जे.

जिब, = जीब, *q. v.*

जिबयु, see जौ (2).

जिवन, = जीवन, *q. v.*

जिसि, *adv. and prep.* like.

जिसि जौसौ, = जिसि.

जिले, (ضلع) a district.

जिह = जीह, *q. v.*

जी (1), life : an affix of respect as in the Letter, *p. 2.*

जी (2), जि, *v. n.* (3 *pros. cond.* जीबधि (Vid. X, 10), जीवे (Vid. II, 5), 3 *imperat.* जिवयु (Vid. LVIII, 2), 3 *fut. fem.* जीउति (Vid. X, 1, &c.), *past part.* जीउल) : to live.

जीउ, life, soul.

जीउति, जीउल, *see* जी (2).

जीति, victory.

जीन, (زین) a saddle.

जीब, life, (Vid. X, 10) जीबधि जीवे, she may live in her life, *i. e.* live indeed : soul, जीब दे, to give one's soul to a thing, to do it with all one's heart.

जीबधि, *see* जी (2).

जीवन, life.

जीबा, (F. 14) *adj.* living.

जीमो, *see* जमि जीमो.

जीह, the tongue.

जुथानी, (جواني), youth ; manhood.

जुग, a pair : both, कुच जग, (my) two breasts : a period of time, an age ; repeated becomes an adverb, जुग जुग, for ages.

जुगल, = जुगल, *q. v.*

जुगति (Skr. युक्ति), device : dexterity.

जुगुम, जुगल, a pair.

जुटे, *adj.* (P) together, (F. 57).

जुडारल, *adj.* having one's fill, satisfied.

जुद, a battle.

जुनि, *conj.* not = जुनु (2) *q. v.*

जुना, a grass rope.

जुवति, a damsel.

जुवराज a prince : an heir-apparent.

जुबानी, (زباني) *adv.* by word of mouth.

जुम, *v. n.* to arrive : to approach :

जुमो जुमो "I'm coming," जाइत

जुम, (Sal. VII) or जाए जुम, (Sal. IX), to arrive.

जुलफी, (زلف). short hair : hair not allowed to grow to its full length.

जूज, जूजी, the penis.

जूट, *v. n.* to grow fat. जूटल गत (F. 71) their limbs waxed fat.

जूड़ा, a woman's braided hair.

जूड़, जूर, (Fem. जूड़ि, जूरि) *adj.* cool (Vid. L, 3).

जूरा, the knot of a woman's hair, = जूड़ा, *q. v.*

जे (1), *rel. pro. adj. and substantival* ; the following forms have been noted ; Nom. जे (with *correl.* से) and जैह (only once (Vid. XVII, 7), with *correl.* सेह) : oblique form, जनि, जा, जाहि and (Mars. 1.) जाही : instrumental, जैः genitive, जेकर (only once in Vid. L, 5), जकर, जकरा, जनिक, जनिका, जनिकर, and जनु (F. 43 gives the *Hindî* जिनका) : Dat. (Vid. L, 4) जकरहिं : who, which, what, that ; whoever, whatever : जाहि ले for the sake of which, wherefore ; cf. कि ले : जे किहु, (F. 4) whatever : जे केयो, whoever.

जे (2), *conj.* that.

जै तरहँ *adv.* as, like.

जैभर, *adv.* wherever, where.

जे किहु *see* जे.

जेठ (fem. जेठि), eldest, according to *Hindî* custom, the wife of an elder son can only talk to, or joke with her husband's younger brothers, and, similarly, a husband can only talk and joke with his wife's

*younger sisters, hence the proverbial piece of advice जेठि बिआहलै सभ होअ सारि*, by marrying the eldest daughter of a family, all (her sisters) are your sisters-in-law (and you can joke with them).  
**जेठौती**, the share of an eldest son.  
**जेना**, *adv.* as, like  
**जेमाव**, *v. a.* to feed : to satisfy (*Vid.* L, 8).  
**जेमाएब**, feeding.  
**जेम्हर**, *adv.* where, wherever, = **जेम्हर** *q. v.*  
**जेहन**, *adv.* as, like.  
**जेहिं** (*F.* 2) = **जेहन**.  
**जेहिखन**, *adv.* when.  
**जे**, *interj.*, victory !  
**जेओ**, *conj.* even, though.  
**जेतहिं**, **जेतहिं**, **जेताह**, **जेबह**, *see* **जा** (1).  
**जेसे**, *adv.* as, like.  
**जेह**, *see* **जे**.  
**जेग**, *adj.* fit, suitable: *subst.* name of a sept or tribe of Bráhmans: a sacrifice, a penance.  
**जेगता**, fitness, suitability.  
**जेगसंत**, great, of high dignity.  
**जेगी**, an ascetic.  
**जेगिनिआ**, a female ascetic.  
**जेजन**, a league, a measure of distance; *Prov.* **जेजन खाय, से कोस अघाय**, he who enjoys a property extending over a league, is disgusted at one extending over only a kos.  
**जेड़**, **जेर**, *v. a.* to unite, **हाथ जेर** or **कर (कल) जेर**, to join the hands in respectful supplication (*Sal.* I): to clasp in one's arms.  
**जेड़ब**, uniting: clasping.

**जेतिष**, astronomy: astrology.  
**जेतौ**, brilliancy: brightness.  
**जेर** (1), (ज३), strength; force. **जेर बर जेर**, forcibly.  
**जेर** (2), = **जेड़** *q. v.*  
**जेरि**, **जेरी**, (*Properly Indecl. Part. of जेर*, used adverbially) tightly, firmly, but *see* **जेड़**.  
**जोलहा**, a man of the Jolhá or Weaver caste. *They are renowned for their stupidity, and for doing things at the wrong time, E. g., Prov.* **कोआ चलल बास केँ**, **जोलहा चलल घास केँ**, the Jolhá went out to cut grass (in the evening), when even the crows were going home; *cf.* **भुतिआ**, **जौ**, and **बहसल**.  
**जोह**, *v. a.* to look for, seek.  
**जोहब**, search.  
**जौ** (1), barley; *Prov.* **जोलहा जानयि जौ काटे**, does a Jolhá know how to cut barley? *i. e.*, he can't do anything.  
**जौ** (2), (*Sal.* XVI) = **जब**, when; **जौ लागि**, until.  
**जौं**, *conj.* if.  
**जौपय**, **जौपै**, = **जौं**, *q. v.*  
**जौड़** = **जौरि**, *q. v.*  
**जौवन**, youth (of a man or woman), prime.  
**जौमति**, a damsel.  
**जौरि**, a rope made of hemp, or grass; *Prov.* **जौरि जरल ऐदन ठामेँ अहि**, the rope may be burned, but the strands still remain; *i. e.*, a rich man who is come down in the world retains his pride.  
**ज्ञान**, knowledge, wisdom; (*frequently ज्ञाने for sake of metre*).

## श

भखइति, भखै, भखैत, *see* भाँख.

भगड़ा, quarrel.

भगड़ाज, भगड़ाया, *adj.* quarrelsome.

भट, भटभारि, *adv.* quickly; *cf.* भार.

भटा, *adv.* quickly: unawares.

भन, a chirping sound (*as of a cricket*): a tinkling sound.

भनभन, भनभनाइति, a tinkling sound.

भप, (*Ná. 3, भप द्य*), *adv.* at once.

भपइति, *see* भाँप.

भपट, swooping down suddenly upon anything, a swoop; भपट सार, to swoop.

भपना a cover.

भपसी, a long continued rain; *cf.*

भापस. [भापस

भापास, a violent shower of rain; *cf.*

भारना, a cascade.

भालफल, a dim light, twilight; *cf.*

भोलफल.

भलिवाह, a player of cymbals (भाल).

भाँकी, the act of spying, or peeping.

भाँख, *v. n. pres. part.* भखैत, *fem.*

(*Vid. LXXII, 5*) भखइति, *verbal*

*noun irreg. (Sal. XIV.)* भखै for

भाँखै, to hang down the head in

shame: to grieve, lament; *Prov.*

(*in Aghan the crops are stored for*

*the year*) खगहन घटल भाँखव कतेक,

if your store is exhausted in

Aghan, you will lament (the whole

of the rest of the year); *cf.* भख.

भाँखी, a bush, a shrub; *cf.* भाखड़.

भाँझी, a small kind of Nepálí dog.

भाँटि, the hair of the private parts.

*Prov.* भाँटि उपारनै सुरदा हलुक, is

a corpse lighter by pulling out the

*jhā'ti? i. e.*, it is no use to pay five rupees, when you owe a *lākh*.

भाँप (1), *v. a. pres. part.* भपइत

(*Vid. VII, 6*), *indecl. part.* (*Vid.*

*XXXVII, 2*) भाँपी for sake of

*metre.* To cover, conceal. भाँपि

ले, to cover, to conceal (*Vid.*

*XXVII, 4.* लेल for लेलि for sake

*of rhyme*): (*Vid. XXXII, 1*) भाँपि

न होए, cannot be covered.

भाँप (2), भाँपव, the act of covering,

a cover: (*Vid. XXXVIII, 4.* भाँपे

*Loc. sing.*) काँपे, चाँद संडल जुनु

राइक भाँपे, she trembles as the

moon doth at the covering of

Ráhu, *i. e.*, as the moon when

eclipsed.

भाँस, *adj.* pungent.

भाक, damp firewood placed on the

top of a fire-place to dry.

भाखड़, a shrub, a bush.

भाड़ा, ordure.

भाड़ौ, a small kind of drinking cup.

भाडू, that which sweeps, a broom.

भाप = भाँप, *q. v.*

भापनि, a cover.

भापस, a violent shower of rain; *cf.*

भापसी, भापास, भौसा.

भास, भासा, black, over-burned bricks.

भासर, *adj.* having the colour of

भासा, black.

भार, (1) a series of iron bars let in

horizontally to the sides of a well,

serving as steps, like the rungs

of a ladder; *women sometimes*

*threaten to drown themselves in a*

*well, but never intend to do so:*

*hence the saying to a man who*

*makes great professions without*

*intending to carry them out*, झाड़ु झुवै दह मोहि, "you say 'Let me drown myself,' let go the *jhār*, (to which the woman is supposed to be hanging)": bushes, brambles.

झार (2) *v. a.* to sweep, *repetition* झारि झारि (*Nā. 1*), having swept: to shake, झट झारि at once: to comb, or straighten the hair.

झारव, a sweeping.

झारो, a vase; a drinking vessel.

झाल, cymbals.

झिक्झोर, *v. n.* to struggle.

झिक्झोरव, struggling.

झिंगुनी, a kind of vegetable.

झिंगुर, a cricket; *Prov.* झिंगुर चढ़लाच बकुचा पर, कहयि, हाथो चमर हि बापक, the cricket perched on a bundle of clothes, and said it was his father's elephant.

झिटुकि, (*cf.* झुटकी) a potsherd, *Prov.* याकल नटुआ झिटुकि बटोर, when a dancer is tired he collects only potsherds, *i. e.*, leave off in your prime.

झिनसा (*Sal. VII*) name of a servant of Salhes.

झिमझिमियाँ, tinkling toe ornaments.

झील, a lake, a marsh.

झीलम, a strong bowed piece of wood with a heavy chain hanging to the two extremities. It is used to test the lifting powers of a gymnast.

झीलहोल, (*Sal. XIV.*) small lakes, ponds.

झीसा, a slight drizzling rain, *see* भापस.

भुङ्खान, *adj.* poor, indigent, mean. भुटकी, or भुटका a potsherd; *cf.* झिटुकि.

भुनक, an earring.

भुर, *v. n.* to wither, to be parched: to burn.

भुरव, burning, withering.

भुरि, *repetition of* झारि, *Nā. 1.*

भूठ, *adj.* false, lying.

भूर, *adj.* burnt.

भौंभ, a thicket, an impassable and dark collection of brambles.

भौंभन, a length of split bamboo.

भौंठि, भौंटी, (*Sal. XI*), the pig-tail of hair worn by certain castes of Hindús.

भौंपड़ा, भौंपड़ी, a small grass hut.

भोखरा, low scrub, underwood; scrub jungle.

भोर, broth, soup.

भोरी, a small bag. भोरा, a *ditto* of a larger kind.

भोल, lampblack, soot.

भोलफल, the time for lighting lamps when night has set in; *cf.* भलफल.

भौंसल, *adj.* half-burned, scorched.

## ट

टका, टका, टका, money: a rupee:

*Prov. (in Musalmán dialect)*

मैं सारि जैहौं, टका न भजैहौं, I may die, but I won't change a rupee, (*of a miser*).

टकुआ, (*Dim. of* टाकु), a small skewer.

टकुरी, a needle, a spindle.

टका, *see* टका.

ढंक, a spasm, a pang.

ढंगरि, the foot, the leg ; ढंगरि साबित  
हो, to have one's foot established,  
hence to dare (*Sal.* X) ; cf. ढाँग.

ढट्टी, a mat ; a screen, a mat shutter  
or door.

ढनटनाहटि, a tinkling sound : tink-  
ling.

ढभका, fresh water, water newly  
drawn.

ढर, *v. n.* to break, नीन न ढर  
(*Vid.* LIII, 3), my sleep did not  
break.

ढहलू, a servant.

ढा, a definitive suffix used after nu-  
merals, e. g. ढौटा, six, see Letter.

ढाँग, (1) the leg ; cf ढंगरि.

ढाँग, (2) *v. a.* to hang, to hang up (*Sal.*  
VII) : ढाँगि हे, *id.* (*Sal.* XVIII) ;  
*Prov.* about two misers, मँगि जाय,  
वों ढाँगि चाह, one goes to beg, and  
the other wants to hang him ;  
to cause to carry, to load : *Prov.*  
(a weaver addresses a man who  
has seized him to carry a load,  
but who is delaying) ढंगबह त ढाँगह,  
नहिँ त नौ नरौक हर्कति होएत, if  
you will load me, load me quickly,  
otherwise I shall lose an amount of  
work corresponding to nine shut-  
tles.

ढाकु, a skewer.

ढाट, a mat, a screen.

ढाड़ or ढाड़ा, an earthen oil-pot :  
diminutive ढाड़ौ.

ढापौ, a kind of bamboo fish-net.

ढिकुला, an immature mango, before  
the stone is formed.

ढिकुलौ, a patch, a wafer : a secta-

rian mark on the forehead ; a  
patch of silver or vermillion on a  
woman's forehead, surrounded by  
the बेनौ, = वेडुलौ, and गेडुलौ  
*c. f.* *Sal.* XVII, XVIII.

ढिकौला, a young mango.

ढिटिहो, a kind of bird. *It is a bad  
omen to hear its voice.*

ढौक, ढौकि, a pigtail (of hair), worn  
by certain castes of Hindús, when  
worn it should be worn long.  
*Hence Prov.* नढौ पूत नड़हरा ढौक,  
a gipsy's son has a short pig-tail,  
*i. e.*, is not a good Hindú ; cf. *Sal.*  
XVII, where Salhes is directed to  
shave off his pig-tail, in order that  
he may resemble a gipsy.

ढौका, a mark, a patch, a commen-  
tary : a patch on the forehead,  
a mark of disgrace when white.

ढुकवाह, (more properly ढोकवाह), an  
asker.

ढुट (1), ढूट (1), *v. n.* to break : to  
be disarranged, put out of order  
(*F.* 67) : (cf sleep) to cease, break.  
(*Sal.* XII) : ढुटि जा (or ढुटिए जा  
*Vid.* XXVI, 3) : to break in pieces.

ढुट (2), ढूट (2), breakage ; loss ; *Prov.*  
बेसवाक ढूट सस्यासौ, that (the posses-  
sion of) which is a loss to a har-  
lot (*i. e.*, chastity), is (gain to)  
a saint ; *i. e.*, what is one man's  
meat is another's poison.

ढूक, a piece, portion (*Sal.* XXI) पाँचे  
ढूक कपड़ा the five pieces of cloth  
which form a complete suit, see  
*p.* 19, note.

ढूगर, an orphan,—one whose father  
or mother is dead.

टूट, = टुट (1) and (2), *q. v.*

टेगर, a kind of prickly fish.

टेढ़, *adj.* crooked; *Prov.* चलै न जानी, खंगना टेढ़, you do not know how to walk, and you blame the unevenness of the courtyard.

टेब, to note: to notice.

टेबन, the act of taking note of any particular thing: (*as a thief notes houses in which he can commit a theft on the following night*). (*Sal. X*), टेबनै फिर, to go about noting houses (as a thief).

टेबव = टेबन, *q. v.*

टोक, (1) a grove of trees, a wood.

टोक, (2) *v. a.* to ask, to question.

टोकड़ा = टिकुला, *q. v.*

टोकवाह, one who asks; *cf.* टुकवाह.

टोपड़, an application to prevent the recurrence of ague. *It is composed of certain leaves and medicines wrapped together, and is fastened to the feet or limbs.*

टोल, a quarter of a town, a village: टोले टोले (*F. 70*), in every quarter of the town.

टोखाएल, *adj.* unlooked for: unnoticed.

## ठ

ठशोर ठेहर, a fixed residence, a home, *Vid. LXXXI, 4; cf. ठौर.*

ठक, *or* ठग, a robber: an assassin.

ठकल, *adj.* robbed.

ठटेरि, a worker in brass: *Prov.* ठटेरि ठटेरि नहिँ बदला होय, two workers in brass never traffic together,

(*for if they did it would be "Diamond cut diamond"*).

ठाँडि, (*fem.*) barren, (*of a woman or female animal*).

ठाट, the bamboo frame of a thatch, or of a mat house. [to stand.

ठाढ़ (1), *adj.* standing erect. ठाढ़ हो,

ठाढ़ (2), ठाढ़ि हो, *v. n. (Indecl. Part.*

ठाढ़ी, (*Sal. X.*) *for* ठाढ़ि), to stand: to stand still.

ठाढ़व, the act of standing.

ठान, *v. a.* to drag: to hold fast, to grasp; बासर ठान (*F. 17*), to fast.

ठानव, pulling.

ठाम, ठामा, a place: appearance, form. (*Vid. II, 2, and XXXVIII, 6, ठाम for loc ठामे*).

ठारि, the branch of a tree; *Prov.*

ठारिक चुकल वानर, आरिक चुकल किसान, a monkey fallen from a branch, is like a cultivator who loses the crops of his field.

ठीक, *adj.* and *adv.* exact: exactly.

ठीका, a contract, piece-work.

ठेकर, *adj.* one who refuses pertinaciously to obey orders, obstinate.

ठेकाना, (*F. 31*), a fixture, an appointment.

ठेठ, *or* ठेठा, *adj.* pure, genuine.

ठेस, the act of stumbling: *Prov.*

ठेस लागे परबत, फोरौ घरक बिलौट, he stumbled over a mountain, and (out of revenge) smashed his curry stone; ठेस लगनै बुधि बाढ़े, stumbling increases a man's carefulness.

ठेहर, a word without definite meaning, attached to ठशोर, *see* ठशोर ठेहर.

ढेही, weariness, *see note to F. 43.*

*Trans.* ; ढेही उतार, to take away weariness, to shampoo. टे० उतर, to be shampooed.

ढेङ्गन, ढेङ्गनि, the knee.

ढोंढ, the bill of a bird.

ढोकरा, a wooden peg for stirring up grain while it is being beaten in a ढेङ्कुल,

ढोप, a drop : *Prov.* आइ भाइ केँ ढोप नहिँ, बिलाइ केँ भर संग, (at a wedding) not a drop of vermilion and oil have been given to the near relations, while the cat has it all over the parting of her hair : *Hence generally,* the division has been unfair.

ढोर, the lower lip.

ढौर, place, ढौरहिँ there, *Prov.* पड़ल पाबह ढौरहिँ ताक, if you would find a thing lying before you, look for it there, *i. e.*, there are none so bad as those that won't see; *cf.* ठेकर.

## ड

डंरार, the boundary line of a field.

डकेत, a robber, a "dacoit."

डगड़ी, a winnowing basket.

डगमग, the act of trembling, or quivering.

डगर, waste land used for a pathway : a road.

डंक, (*cf.* *Sindhi* डंग), the bite of a venomous reptile, or insect.

डंटी, the foot stalk of a plant : the beam of a pair of scales.

डपौ, the bark of a tree : bark.

डल्लू, a ladle.

डमखार = डपौ, *q. v.*

डमर, a tabor, a kind of drum.

डंबर, pomp.

डर, fear, alarm. *Instr.* डरैँ, through fear, *e. g.* *F. 21.*

डाँट, (1), the foot stalk of a lotus.

डाँट, (2), *v. a.* to threaten : डाँटि ले, *id.*

डाँटब, threatening.

डाँड़, (1), a staff.

डाँड़, (2), *v. n.* to stand upright.

डाँड़ब, standing upright.

डाँड़ि, a rower of a boat : a line.

डाँरा, the waist, the loins : *Prov.*

कुकुर मरथि खाथ वेगर, डाँरा दिरेन्हि लोह, the dog is dying of hunger, and you have put a chain round his waist, *spoken of one who does not take proper care of the things he possesses.*

डाक, a calling out : call, the distance to which a person can make his voice heard ; *hence*, influence, power.

डाकिनि, a witch.

डाकू, a robber.

डामौ, a kind of grass, used for making string. [twig.]

डार, डारि, the branch of a tree ; a

डावा, a kind of large earthen cup.

डाला, a present given to the father of the bridegroom, on the departure of a marriage procession.

डिडिआ, to blubber : to cry foolishly (*as a beggar by the side of a road who gets nothing*).

डिमिकि, *onomatopœ. adv.* patter, with a pattering sound.

डुब, *v. n.* to dive: डुब दे, *id.*

डुबाव, (*v. a.*) to cause to dive, to sink (*active.*)

डुमरि, डूमरि, (*Skr.* डुम्बर), the glomerous fig tree, *Ficus glomerata*. It is said that men cannot see its flowers.

डेउदौ, the doorway, or entrance, of a house; the outer portion of a house through which entrance is made into the inner portion; *this is specially adopted when the house is a large one; hence a large building, a palace.*

डेग, डेगे, a footstep.

डेढ़, one and a half: a few; *Prov.* डेढ़ गोट घोड़ी, नौ गोट फौज, (*spoken of one who makes display when he cannot afford it*), the owner of one and a half (*i. e.* two wretched) mares, goes about (like a lord) with an army of nine servants.

डेढ़ गुरिया, ढोढी ले हार, a necklace reaching to the navel, with only one or two beads on it.

डेन, the arm; the wing of a bird.

डेरा, (1), *v. a.*, and *v. n.*, to fear; to be afraid of: *Past Part.* डेडाएल, fearful, terrible.

डेरा, (2) a temporary residence, a lodging: a tent, डेरा खसाए दे, to pitch one's tent, to fix on a place for a lodging.

डोइ, a kind of spoon, used by Musalmáns, for stirring pottage. *The corresponding word for Hindús is दाबि.*

डोंडा, a stream, a small river.

डोर, डोरी, a string: a lace (of a bodice &c).

डोल (1), the bucket of a well, *see* डबहनि, डीप, खंभा, and डेकुल.

डोल (2), *v. n.* to swing. To shake, to move, to be put in motion: डोलि जा, *id.*; न डोले, it is motionless.

## ढ

ढंग, method, manner: ability; *Prov.* बोलक ढंग नहिँ, गेल कचहरी, he did not know how to speak, and went to the cutcherry; (*natives always select their most eloquent friend to go to cutcherry and give evidence for them*).

ढर, *v. a.* and *v. n.* to distil; to shed: to flow.

ढरब, flow.

ढाक, a large kind of drum.

ढाकनि, an earthen cover of a pot, &c.

ढाकी, a kind of large open basket.

ढाढ, a fence or railing.

ढाढी, manner, way, custom.

ढाबूस, a toad.

ढाल, a shield.

ढाह (1), the high bank of a river.

ढाह (2), to level, to raze.

ढाहब, levelling.

ढिटाई, (*see* ढीठ), firmness.

ढीठ, (*Skr.* दृढ), *adj.* firm.

ढीढ़ा, a gravid womb.

ढौल, a louse.

ढँकार, a belch; considered a sign of

*good eating, hence Prov.* घर खरची नहिं डेउदी पर ढँकार, he has no money in his house, and yet he belches as he comes out of the doorway (to persuade people that he has had a good feed).

ढँकुल, the counterpoise of the lever of a well, *see* डोल, उवहनि, कौप, and खंभा : a machine for pounding grain or bricks, a pestle.

ढँग, the stump of a tree (*Sal.* XV).

ढेकी, *or* ढँकी, a mortar, a pounding machine.

ढेबाहि, constant repetition ; pertinacity.

ढेर, ढेरि, ढेरी, a heap : a quantity : much.

ढेलसास, a sling.

ढोआई, the cost of carriage of any thing.

ढोँढ़, a kind of non-venomous serpent.

ढोढी, the navel.

ढोल, ढोलक, a drum, ढोल ढाक, the music of drums.

ढौर, *v. a.* to make clean : to polish : adorn.

ढौरब, the act of cleaning.

## त

त, तँ, *conj.* yes : *illatively* then.

तइयो, तँइयो, *adv.* still : nevertheless.

तइखन, *adv.* at that very time : immediately.

तइ, (*Vid.* XLV, 1) a sign of the abl. case (rare).

तक, *prep.* up to, as far as.

तकाइ, *see* ताक.

तकर, तकरा, *see* से.

तकाजा, (تقاضي), dunning, repeatedly asking for anything.

तकितऊँ, तकैत, *see* ताक.

तखन, *adv.* at that time, then : when declined, takes a base तखनु, *e. g.*,

तखनक, of then, of that time.

तखनु, *see* तखन.

तंग, a horse's girth.

तंगी, a load, a burden.

तज, *v. a.* to desert : to leave : to give up.

तजब, desertion : giving up.

तजवीज, (تجویز) decision : thinking :

तजवीज कर, to decide : to think ;

(*Sal.* XIII) तजवीज करै, she began to think, लागलि *being understood.*

तड़कौ, an ear-ring.

तड़तड़ाहटि, trickling.

तड़ाक, quickly, immediately ; suddenly.

तड़ित, lightning.

तत, ततवा, *see* से.

ततमत, delay.

ततहिं, *adv.* in that place, there.

ततेक, *adj.* so far, so much.

तथिऊँ, *adv.* there.

तन, the body : तनमन, body and soul.

तनय, a son : (*Vid.* XVI. 3) the son of Rukmini was Pradyumn, who was an incarnation of Kām Deb, whose wife was Rati, *see* भगनी, पति, सुता, and दच्छ : (*id.* 5) the sons of Aditi are the gods, and their enemies (बैरौ) : are the Daityas, *see* अदिति, and बैरौ : (*id.*

6) the son of the sea which was swallowed by Agastya is the pearl-oyster, and its treasure is the pearl, see कुंभतनय, असन, and कोख.

तनया, a daughter. (Vid. XVI, 7) the daughter of Yaśodá, the wife of Nand was Máyá, or illusion, who was an incarnation of Durgá. Hence Durgá is here called the daughter of Yaśodá: (Id. XVII, 2) the daughter of Bānásur the son of Bali was Ushá, and her husband was Aniruddh who was the son of Pradyumn, the son of Kṛishṇ.

तनि, तनिक (1), तनिकर, तनिकड्ड  
तनिका, तनिकाँ, see से.

तनिक (2), straw, thatching-grass;  
Prov. जनिका उक्त तनिक फुकक न,  
(a man) who does not know how  
to blow alight a straw (fire), i. e.,  
an idiot.

तनु = तन, q. v.

तप, penance.

तपसौ, one who performs penance.

तपोवन, a grove devoted to penance.

तव, तवने, adv. then.

तम, darkness.

तमघैल, a water-jar.

तमस, v. n. to be enraged.

तमसव, rage, anger.

तमसा = तमस, q. v. [obligation.

तमसुक, (تمسك), a bond, a written

तमासा, (تماشا) show, spectacle.

तमोलि, तमोलौ, a seller of betel leaf.

तम, surface: bottom: hence prep.  
below, at the bottom of, beneath,  
under.

तरंग, a wave: a whirlpool (to

which a woman's navel is frequently compared): love, passion:  
Vid. XLVI, 1, and LXXVIII, 2,  
तरंगे for the sake of metre.

तरणि, तरनि, the sun.

तरफ, (طرف) a side: a party to an  
agreement.

तरल, a kind of dish consisting of  
vegetables cooked in ghí or oil:  
it is peculiarly a rich man's food,  
and is supposed to be fattening;  
Prov. तरल खाव, पुनु गरल जाव, he  
is a rich man, and yet he is lean.

तरागन, plural of तारा, a star (Vid.  
XVIII, 2), q. v.

तरास (1), thirst.

तरास (2), trembling: fear, terror:  
Vid. VII, 5, and XXVII, 1, तरासे  
for sake of metre.

तरासल, adj. thirsty.

तरु, a tree: a shrub, a bush, कंटक तरु,  
a thorn-bush.

तरुआरि, तरुआरिआ, a sword. [grown.

तरुण, तरुणत, adj. tender: ripe, full-

तरुणी, a full-grown damsel (Vid.  
LXXIX, 1). [XIV].

तरंगना, name of a mountain (Sal.

तल, surface: bottom, base: the  
palm of the hand.

तलाई, a small pond.

तला, the sole of a shoe.

तसर, silk, "tusser."

तसला, a rice-pot.

तसु, see से.

तह, prep. amid, amongst: adv.  
therefore, consequently; cf. तह.

तहाँ, adv. there.

तहि, adv. therefore.

तहिना, correl. adv. so.

ता, ताक (1) (*Vid.* III, 3), *see* से.

ताँती, a leathern thong.

ताक (2), *v. a. 3. Simp. Pres.* तक्क  
(*F.* 18), and (*Vid.* XXVII, 4,  
and LXXIV, 4) ताकथः 1. *Retro.*  
*Con.* ताकतऊँ: *Pres. Part.* तक्कैत,  
to look at, to watch: to seek.

ताकव, looking at: search.

ताकै, *see* से.

ताख, a hollow in a wall, used as a  
shelf, or cupboard.

ताखी, a cap.

तागौर, (तागौर), *adj.* removed, dis-  
missed; *of* land diluviated, wash-  
ed away; *Prov.* सीआँ एक लेल  
जागौर, भोर होइत भेल तागौर; घुरिकै  
तकलन्हि अपना गाँआँ, गाँड़ि नंगौटी  
फले खाँ, a Míyā' bought an estate,  
and next morning it was washed  
away; he went back to look for  
his village, all in rags with the  
airs of a lord, (*see* नंगौटी).

तान, a father. (*Vid.* XVI, 10) *the*  
*father of Sítá, who was the wife*  
*of Rám, who was the enemy of*  
*Rābān, was Janak. See पतनौ,*  
*अरि, and राबण. Janak obtained*  
*Sítá for his daughter, after per-*  
*forming a very severe penance.*  
(*Id.* XVII, 2) *the father of Ani-*  
*ruddh, who was the husband of*  
*Ushá, was Pradyumn, whose*  
*father was Kṛishṇ, who being an*  
*incarnation of Vishṇu, was the*  
*husband of Lakshmi, whose father*  
*was the Ocean.*

ताघरि, *adv.* so far, till then, *see* से.

तान *v. a.* to pull: to tighten: to  
pitch (a tent) तान दे, *id.*

तानव, pulling: tightening.

तानी, warp: तानी भरनौ, warp and  
woof.

ताप, *v. n.* to warm oneself. आगि  
ताप, to sit over a fire.

तापति, the lord of that, (*cf.* से).  
(*Vid.* XVI, 8) the lord of the  
bull is Siva, who rides on a bull,  
*see* पति, and कामधेनु

तापर, *see* से.

तापस, one who performs penance: a  
hermit.

ताम, तामा, copper.

तामस, anger.

ता सँ, *see* से.

तारचंद, the stars and the moon;  
the moon encircled by stars.

तारा, a star: (*Vid.* XVIII, 2)  
तरागन, *plur.* the stars: *here*  
*means* the ring of silver-coloured  
stars on a forehead (*called* वेनौ),  
surrounding the round patch of  
vermilion (*called* टिकुली). गगन  
तारा, the stars of the sky.

तासम, तासह, ताडि, ताही, *see* से.

तिखर, a kind of starch.

तिजै, *adj.* third.

तितल, *adj.* wet: slack, limp.

तिथि, तीथि, a lunar day.

तिनि = तौनि, *q. v.*

तिमन, cooked vegetables.

तिमिर, darkness.

तिरहुतिआ, an inhabitant of Tirhut,  
a Tirhutiá Bráhmaṇ; they are  
very particular about this caste,—  
*hence proverb,* तौनि तिरहुतिआ,  
तेरह पाक, three Tirhutiá Bráhmaṇs  
will cook in thirteen different  
places.

तिरिञ्चा, (स्त्री), a woman : a lady : a damsel.

तिरिपित, *adj.* pleased, satisfied.

तिलक, the mark *or* marks made by Hindú males, with coloured earths, on the forehead, and between the eyebrows : *hence, as in Vid. XXXIV. 5,* any ornamental mark on the forehead, even on the forehead of a female, *such as the* त्रुंगर.

तिलगा, a native soldier, *as distinguished from* गोरा, a British soldier.

तिला, तील, a grain of sesame : a moment, an instant : तिला एक लागि, for a moment, for an instant.

तिहरो, *see* तैह.

तीत, *adj.* bitter : *Prov.* अघारल बक कै पोटो तीत, a satiated crane considers the *pothi* fish bitter, Hunger is the best sauce.

तीतल, = तितल, *q. v.*

तीथि, (*Vid. LXVI, 1*) = तिथि, *q. v.*

तीनि, *adj.* three. *In Vid. IX, 1 and ff. there are many plays on this word.*

*viz., (1.)* तीनिक वेसर, the third vowel after the third = उ : तीनिक वाम, that which is to the left of the third vowel, *i. e.,* आ, which is to the left of इ : आ *and* उ *form together the word* आउ "come."

तीनिक वेसर, the third number after three = five = पंच, *which also means* पंचवाण the God of love, (2) तीनि, a word of three syllables, *viz.,* माघव, *which is a name of* Krishn. तीनिक वेसर, the third day after the third day (Tuesday) of the week = Thursday =

वृहस्यति, *which also means* "life" (*Amara. I, 3, 24*). *In the third line तीनि, and तीनिक वेसर mean the same as in the second, except that वृहस्यति does not mean "life," but the Saint Brihaspati. (4th line)* तीनिक, concerning, *or,* connected with the word three.

तीनू, the three (*Sal. XX*).

तीर an arrow ; *Prov.* तीर न कसान, तीञ्चाँ कथो कै पेटान, he has neither bow nor arrow, and how does the Miā' call himself a Paithán : the bank of a river, (*Vid. LXXVIII, 1, तीरे locative*).

तील = तिला, *q. v.*

तुअ, *see* तौह.

तुमड़ी, an ascetic's gourd ; *Prov.* तुमड़ी फुति गेल, बाह र गोसाईं, a pretty ascetic ! with a broken gourd !

तुर, वुर, cotton wool, *Prov.* तुर लदै त पनु लोह लदाय, the bullock which now carries cotton, will bye and bye carry iron.

तुरग, तुरंग, a horse ; *Prov.* हर बचे बैलवा, बैदे खाय तुरंग, the bullock is yoked, and the horse does nothing and eats.

तुलित, तुल्य, वूल, *adj.* equal to, like : equal alike.

तू, वूअ, *see* तौह.

तूँति, the mulberry tree.

तूर, cotton, = तुर, *q. v.*

वूल, *adj.* like, equal to : alike, equal.

ते, तै, तैहि, *adv.* therefore : for this reason.

तेआ, (*F. 22*) = तेज, *q. v.*

तई, *adv.* emphatic, even thus (F. 19).

तेखरि, (Sal. III) a kind of flower.

तेतरह, *adv.* so, in that manner: *cf.* से.

तेभर, *adv.* there, = तेम्हर, *q. v.*

वेगा, (نِیگا), a sword: a scymitar.

वेज, *v. a.* (Vid. XXVIII, 7) 2nd Imperat. वेजु; to desert, to leave: to give up: to abandon: to shed (tears &c.): to distil: वेजि दे, *id.*

वेना, *adv.* so, in this manner.

वेपहरा, the afternoon, (*lit.* the third watch.)

वेम्हर, *adv.* there, in that direction, on that side; *cf.* वेसर.

वेरह, *adj.* thirteen.

वेख, oil; वेख कुँड़, oil and pots, *i. e.*, the necessaries of life.

वेखि, an oil-seller; Prov. वेखिआ सँन धोबिआ घाट, एकरा मंगरा, ओकरा जाट, a washerman is no worse than an oil man, the former has his pestle, and the latter his mill-post.

वेसर, *adj.* third: in Vid. IX, there are many plays on this word. *viz.*

तौनिक वेसर see तौनि: Vid. LIX, 3, कितिद्युत वेसर, the third after the son of the earth *i. e.*, (see कितिद्युत) after the planet Mars (मंगल). मंगल also means Tuesday, and the third day after Tuesday is Thursday, which is वृहस्पति, which also means the planet Jupiter. This planet does not rise till near morning, and hence is said to increase the pain

of a woman separated from her husband.

वेसरा = वेसर, (only used in oblique cases, *e. g.*, Vid. LX, 3) *q. v.*

वेहन, *adj. and adv.* such, so.

वेहि, see से,

वेहिँ, *adv.* so.

वेहिखन, *adv.* then, at that time.

वेहिठाम, *adv.* there, in that place.

तैखओ, तैदओ, तैओ, *conj.* still, nevertheless.

तैँ = तैँ, *q. v.*

तैँदओ, तैँओ, *conj.* still, nevertheless.

तैसे, *adv.* so.

वेा, Hindi for तैँ (F. 39), *q. v.*

वेाँ, वेाँह, Pro. 2nd pers.; the following forms have been noted; nom. वू, तुअ, वूअ, वेाँ, वेाँह, or emphatically, especially, in the vocative, वेाँहौँ वेाँहे, वेाँहँ, वेाँहैँ, वेाँहैँ: obl. तुअ, वेाहि, वेाहौ, (lengthened for metre, Vid. LXXVIII, 5), वेाहरा, वेारा; instr. वेाहँ: gen. तुअ, वूअ, वेाहर वेाहार; the forms वेाहरा and वेारा are also found, but only as oblique genitives (*e. g.*, Sal. XIX) or with the final vowel lengthened for the sake of metre (*e. g.* Vid. XXXIV, 1): वेाहर (Sal. VII) occurs only once and is borrowed from Hindi: Voc. तुअ &c. as above; thou.

वेाँहौँ, वेाँहे, वेाँहँ, वेाँहैँ, see तैँ,

वेाड़, वेार, *v. a.* to break; to pluck (a flower).

वेातराह, one who stutters.

वेान, a pot-belly.

वेानैल, *adj.* pot-bellied.

वेार (1), = वेाड़, *q. v.*

वेर (2), वेरा, *see* वेँह.

वेरित, *adv.* quickly, instantly.

वेहर, वेहरा, वेहरे, वेहार, वेहि,  
वेहो, वेहँ, *see* वेँ

तौ, तौँ, तौँपै *or* पय, *conj.* (*correlative of जौँ, if*) then; in that case.

तौनी, a small outer garment: a towel.

तौला, an earthen boiler.

त्रिआ, a woman; a lady, a damsel.

त्रिबलि; the three wrinkles *or* creases on a woman's stomach below the navel.

त्रिवेनिआ, a trijunction point; a place where three roads *or* rivers meet.

त्रिभवन, the three worlds, earth heaven and hell, the universe.

वचा, the bark of a tree.

## य

यन, the udder, *or* dugs of any lower animal.

याक, *v. n.* to remain, continue: to be weary.

याकनि, weariness.

याकव, remaining, continuance.

याकल, *adj.* (*part.*) weary.

यार, (*or dim.* यारौँ), a plate for eating from, a "thalee."

याल, mud.

याह, bottom.

यिक, *v. subst.* to be, *see* grammar.

यिकइन, यिकइँ, यिकाह, *see* यिक.

थिर, थौर, *adj.* firm; quiet, tranquil.

थौक, थौकि, *see* थिक.

थुक, *v. n.* to spit.

थुकाहा, one who spits often.

थूथन, the mouth of a lower animal.

थौँथ, थौँथा, *adj.* toothless.

थौँथी, *adj.* toothless; hence garrulous, talking nonsense, voluble; *Prov.* थौँथी आगा पेथी कि करत, what good is a book in front of a babbler.

थोड़, *old abl.* थोड़इ, *adj.* little; short: small: few.

थोथी, the mouth.

## द

दइ, a queen.

दए, दएह, *see* दे.

दँश, the act of biting, *or* stinging; frequently दँशे *for* metre.

दकँ, *see* दे.

दक्षिन, दखिन, the south.

दखिनहिआ, an inhabitant of the south.

दगध, *adj.* burnt, parched.

दगरिनि, a midwife.

दंगैल, a quarrelsome man; a brawler.

दक्षिन, the south: *see* दखिन.

दक्क, the celebrated hero Daksh. (*Vid. XVI, 3*) he was the father of the 27 nakshatras, *or* lunar mansions. The fourth lunar mansion was Rohini; *see* सुता.

दक्षिन, *adj.* southern, belonging to the south: *also subst.* the south.

दक्षिनाहा, an inhabitant of the south.

दक्कीन = दक्षिन *g. v.*

दड़िमौ, a kind of dried mango, *see* आसलि.

दंड, a staff: a measure of time: a

fine: (*Sal.* XVII) an exercise among gymnasts in which the only portion of the body touching the ground are the palms of the hands and the toes; the body is then extended or swung backwards and forwards.

दडिआल, *adj.* wearing a beard, bearded.

दम, breath: एक दम सै (*Sal.* XX) at one breath, at once.

दमड़ी, a small coin; 2 damrī = 1 dokrá, 4 dokrá = 1 pice; *Prov.*

दमड़ीक बुलबुल दोकड़ा चौयौनी, you charge a damrī for the nightingale, and a dokrá for plucking out (its broken feathers).

दमस, *v. n.* to be enraged.

दमसब, rage.

दंपति, husband and wife: consorts.

दंभ, pride.

दय, *see* दे.

दया, mercy, pity.

दयाल, *adj.* merciful, pitiful.

दर, (در), *prep.* in, at, on, *in such phrases as* लाख दर लाख, *lákhs* upon *lákhs*.

दरवाजा, दरवाजा, (دروازه) the outer room of a house, open to the public. *Same as* दूरा, *q. v.*; *it never means a door, the Maithili of which is* केवाड़ी, *nor a door-way, which is* दुआर.

दरवेश, (درویش) a Dervish, or Muhammadan beggar.

दरशन, दरस, दरसन, sight: an interview.

दराघ, a kind of venomous snake; *Prov. (in charming a snake, the*

*charmer touches the head of the reptile as he utters the charm)* जानथि डोढ़क संव, देखि दराघक साँया हाथ, he only knows the charm for the bite of a non-venomous *Dhōrh*, and puts his hand on the head of a *Darādh*; *i. e.*, a little knowledge is a dangerous thing.

दर्पन, a mirror.

दर्वजात, brazen utensils.

दल, an army: a faction: a leaf (of a plant), दलराज, a lotus.

दलघोटना, दलघोटना, a stick for stirring *dál*, or pottage. *It has at its lower end a kind of horizontal paddle-wheel, which is made to revolve rapidly by rotating the stick or shaft between the palms of the hands.*

दलित, *adj.* pierced.

दश or दस *adj.* ten: hence, any indefinite number, many: hence also a few: दशगुन, multiplied ten times, *see* गुन.

दसो, *definite num.* the ten. दसो दिशि, in the ten directions, *i. e.*, the eight points of the compass (N., N. E., &c.) the Zenith and the Nadir; hence in all directions.

दशन, the teeth: the act of biting: the marks caused by biting.

दस, *see* दश.

दसन = दशन, *q. v.*

दसा, form: condition.

दह (1), ten, *for* दस, *see* बुंद.

दह (2), दहक, *see* दे.

दह (3), *v. a.* to burn, consume.

दहन, fire: anguish; *adj.* burnt.

दहा, *v. n.* to float, to swim: दहाय जा, to be washed away.

दहिन्, दहिना, दहीन, the right (hand): *Inst.* दहिन् used adverbially, on the right: (*adj.*), southern favourable, *e. g.* विधाता दहीन कथि, the Creator is favourable.

दही, curdled milk; *the food of the richer classes, hence the Prov.* घर दही, बहरो दही, only he who eats curds at home, should eat them abroad; *i. e.*, avoid vain pretensions.

दहेज, (دھج), dower, taken from the bride's people by the bridegroom. *Prov.* बर बुड़वक, दहेज लेत के, the bridegroom is a fool, who will take the dower? *i. e.*, somebody else must, as he will be content with too little.

दाउ, दाओ, a trick (in wrestling, &c.) *see* नंगटा.

दाँन, a tooth.

दाँतौ, lock-jaw.

दाँस, a gadfly. [grain.

दाउनि, the process of treading out

दाख, a vine.

दाखिल, (داخل), a law term signifying "filed in Court." It has, however, been adopted by the lower orders from the Court language, and in their mouth means "produced, made over to a person:" *e. g.* (Sal. XIV) दाखिल कै देख, they produced him (before the king).

दाड़िम, a pomegranate, to the seed of which a woman's teeth are frequently compared.

दाढ़, a long beard.

दाढ़ौ, a beard; *Prov.* जौ मीयाँक दाढ़ौ, तौ गाओँ गुलजार, the better the *Miyā's* beard is, the better shines the village; *i. e.*, he puts an absurd importance on himself.

दादा, a grandfather, *Prov.* दादा तेक तेरह, including my grandfather we are thirteen; of a greedy guest, who tries to make his host give him a quantity of food to eat.

दादुर, a frog, whose voice is supposed to be an incitement to love.

दान, the act of giving: a gift.

दाना, seed of a plant: grain.

दाप (1), *v. a.* to press, to squeeze.

दाप (2), pride: anguish. (*Vid.* XXII, 5, दापे for metre).

दापव, pressing, squeezing.

दावि, a spoon used by Hindús for stirring pottage: cf. डोढ़.

दाम, price, cost of anything: a small nominal coin, one and a quarter cowries, *Prov.* गेटौ मैं दाम न, बाँकौ-पूरक सैल, he has not a farthing in his pocket, and he wants to walk to Patna (Bā'kīpūr).

दामिनि, a flash of lightning.

दारुन, *adj.* hard, harsh: intolerable.

दारू, spirituous liquor.

दालि, pulse, vetch.

दिअ (1), दिआ, *see* दे.

दिअ (2), a light, a candle: *see* दीआ.

दिआव, *v. a.*, causal of दे, to cause to give.

दिगंबर भंग, a name of Siva.

दिढ़ाई, firmness.

दितऊँ, *see* दे.

दिन, दौन, a day, day-time: सभ दिन,

दिन दिन, दिने दिने, every day, constantly : एक दिन, once upon a time.

दिनेस, the lord of the day : the sun.

दिप, a light, a lamp = दीप, *q. v.*

दिपौठौ, (*English*), a deputy magistrate.

दिवस, a day, day-time : *adv.* by day :

दिवस दिवस कै, day by day :

दिवसहिं, every day.

दिश, दिशा, दिशि, दिसि, दिसी, direction : region ; *see* दौस.

दीचठि, a lampstand.

दीचह, *see* दे.

दीया, a light, a candle : *see* दिअ.

दीदार, ( *در* ), an interview.

दीन, *see* दिन.

दीन्ह, *see* दे.

दीप, a light ; a lamp ; a candle ;

दीपक बातौ, a wick.

दीमान, ( *دیمان* ), a prime minister a "Divan."

दीर्घ, *adj.* long.

दीर्घस्त्रुचौ, *adj.* slack, working slackly : long-winded (*of a talker*).

दौस = दिश, *q. v.* (*Vid.* XVII, 3)

There are ten directions, *viz.* N., NE., E., SE., S., SW., W., NW., the Zenith, and the Nadir : hence दौस *here means ten.* The number of the Vedas is four, and that of the faces of Brahmá four : the directions added to the Vedas, added to half the faces of Brahmá equal therefore  $10 + 4 + 2 = 16$ , which is the full number of graces (अंगार) which a woman can possess. *See* मिलाव.

दुअचौ, *adj.* both.

दुआर, a door-way, as distinct from केवाही, a door : *cf.* दरवाजा.

दुई, दुई, *adj.* two. दुई पहर, mid-day : (*Vid.* XXII, 4). *Here the word means means a word of two syllables, viz, नहिं.* not : *see* सात, and पाँच. The meaning is that he accepted the sentence नहिं आएव, "you will not come," and then rubbed out the नहिं ; आएव then meaning, I will come : (*Vid.* LXIII, 6), *see* बुन.

दुःखित, *adj.* distress, agitated : commonly sick.

दुकान, = दकान, *q. v.*

दुख, sorrow, grief, pain, distress.

दुखारल, दुखित, = दुःखित, *q. v.*

दुगुन, *adj.* two-fold, double.

दुजै, *adj.* second.

दुति, a female messenger : a go-between : a news-carrier : *see* दून.

दुधवा, milk, = दूध, *q. v.*

दुधार, (*fem.* दुधारि), *adj.* full of milk : milk-producing.

*Prov.* जाही तँ किह पाइए,

सहिरे कहुइ बैन ;

सात खात चुचुकार तँ,

सहन दुधारि धेन.

From whomsoever you receive benefits, you must bear abusive words : even while being kicked, by a milch cow, a man will endure its actions and pat it.

दुन = दुना, *q. v.*

दुनु, दुनु, *adj.* both.

दुदुभी, a kettle-drum.

दुना, *adv.* double, two-fold.

दुपहरिआ, mid-day : *adv.* at mid-day.

डुमकजा, a part of a horse's harness, corresponding to the crupper, but used also with the saddle; *Prov.* (on an over-worked and starved horse) दाना न घास, डुनु साँझ डुमकजा, he gets neither grain nor grass, and has the crupper on night and morning.

दुर, *adj.* distant, far; दुरदेस, a distant land: *subst.* a distance; दुरऊक दुर, a great distance: *cf.* दुरि, दूर.

दुरजन, a wicked person.

दुरि, *adj.* distant: दुरि कर, to put away, to cast aside, disbelieve: दुरि जा to go away, to be thrown aside, to be lost; *Prov.* आँखिक देखल दुरि कर, भला मनुखक कहल कर, shall I disbelieve what I have seen with my eyes, and do what another says, be he ever so respectable: *cf.* दुर, दूरि.

दुरोह, (*skr.* द्रोह) mischief, damage.

दुलहया, दुलहा, a beloved one, a darling.

दुलहिनि, a bride.

दुल्हा, a bridegroom.

दुष्ट, *adj.* wicked, vile.

दुसाध, name of a caste, *Dusādhs*, whose caste-profession is either thieving or watching.

दुहाव, *v. a.* to milk (a cow): *cf.* दूह.

दुहिता, a daughter: (*Vid.* XVI, 4), the daughter of the enemy of Indra was Párbatī, the daughter of the Himálay, whose wings were cut by Indra; and her husband was Siva. See दुरपति, अरि, and पति.

दुङ्ग, दुङ्ग, *adj.* both.

दू, दूइ, *num.* two: *cf.* दुइ.

दूत, a male messenger: *fem.* दूति or

दूती, a go-between.

दूध, milk: दूध उढौना, *see* उढौना.

दूनु, दूनू, *adj.* both.

दूबि, a creeping kind of grass, *Dub* grass.

दूर, दूरि, = दुरि, *q. v.*

दूरा, the outer room of a house, open to the public, = दरवाजा, *q. v.*

दूस, *v. a.* to sneer, or jeer at a person.

दूह, *v. a.* to milk; *Prov.* गए न रहे, तँ बैल दूहौ, when you haven't a cow, you (are trying to) milk a bullock: of a foolish substitute: *cf.* दुहाव.

दढ़, *adj.* hard, firm: hence (of an embrace) warm, passionate; दढ़ कै, firmly.

दढ़ता, दढ़पन, firmness.

दे, *v. a.* The following forms have been noted. *Pres. part.* दैत, (but *F.* 72 gives *Kanaujī* दैत): *Past.*

*part.* देख: 1. *Simp. Pres.* दी: 3. *Do.* दे, देख, देए, देरे, देखि, दधि:

2. *Imperat.* दएह, दैह, दह, दहक, दीअह, दिअ: 3. *Do.* देखु: 1. *Fut.*

देव, देवउ, देवऊ (*Sal.* XV), देवौक, देम:

2. *Do.* देव, देवेहि: 3. *Do.* दैत: 1. *Retro. Cond.* दितऊँ: 3. *Do.*

*fem.* देतौहि, देतौह: 1. *Past.* देख, देखऊँ: 2. *Do.* देख, देखह: 3. *Do.*

देखक, देखहि (*F.* has thrice the Western Hindi दीन्ह); also vul-

garly, and in poetry देख, देखैहि, which properly belong to the 1st

person: *Fem.* of देख, देखि, but

*Vid.* XXV, 3, (3rd p.), and

*Vid.* XLV, 4, (1st p.), देख for sake of rhyme): देव, and देख are sometimes lengthened to देवा (2nd p. *Vid.* I. 4), and देला (1st p. *Vid.* XL, 9; 3rd p. *Vid.* VI, 3), respectively for sake of metre: *Indecl. part.* दे, देद, दे, दय, दए, दक, also (*Sal.* V.) दिखा; *obl. verbal noun* देसै; see *gram.* § 189, add.: For other forms see ले, the conjugation of which is exactly parallel to that of दे: see *gram.* § 174. The causal of दे is दिखाव, *g. v.* To give, मन दे, to pay attention; (*in Vid.* VI. 3. the form देला is used after जैओ, where देखि would be more grammatically regular; the sentence meaning, even though the Creator were to give his best endeavours, still ...): to put, lay, place: to bring, accompany; to put forth (leaves, &c.): to make: to add: to pay: to penetrate, *indecl. part.* frequently used adverbially in this sense, *e. g.* सेन्ह दे, through the burglar's hole; ककरा दिखा, through whom, by means of whom: frequent at the end of compound verbs, *e. g.* लिखि दे, to write, मेटाए (*Vid.* XXII, 4, मेटाई for metre) दे, to efface, लगाय दे, to close (a door), समुझाए दे, to make over charge of, or in permissive compounds, see *gram.* § 191.

देख, देद, देए, देरे, see दे.

देई, a goddess: a queen.

देसाद, a kind of relative, any person related to another through a

common great-great-great-great-grandfather is his *dēād*.

देओर, a husband's younger brother.

देख, *v. a.* the following forms have been noted: *pres. part.* देखैत, देखइत; 1. *simp. pres.* देखिअ, देखिरे; 3. *do.* देखे. To see: note the form देखि हो, an impersonal verb meaning to be seen, *lit.* the act of seeing is going on. ओ, may be added for the sake of emphasis, *e. g.* तोरा देखि ओ ना भेल, even the act of seeing you did not take place, *i. e.* you were not even seen. देखन, (*in* देखन आ) anomalous form of infinitive of देख, meaning, for the purpose of seeing: देखन आ, to come to see.

देखब, the act of seeing, vision.

देखलाह, (*fem.* ओआहि) *participial adj.* seen.

देखाव, *v. a.* to cause to see: to show.

देखारब, showing.

देखि, देखिओ, see देख.

देत, देतौह, देतौहि, देथि, देथ, see दे.

देव (1), the act of giving.

देव (2), देवता, a god.

देव (3), देवउ, देवऊ, देवा, see दे.

देवि, देवी, a goddess: a queen.

देबैन्हि, देबौक, देम, देल, देलक, देलन्हि, देलछ, देलऊँ, देला, देखि, देखैन्हि, see दे.

देवाला, a fund, a purse: देवाला उखड़ि गेलैन्हि, he became bankrupt.

देश, देस, a country: the interior of a country as distinct from its head quarters, the "mofussil."

देसौ, belonging to the country, native.

देह, the body: a part of the body,  
 कान देह पर मारलकै, on what part  
 of the body did he strike you:  
 देह दसा, the general appearance.  
 देहरि, a doorway, a threshold.  
 देवी (1), देवी, देत (1), *see* दे.  
 देवी (2), a goddess: a queen.  
 देत (2), दैत्य, a demon, an ogre.  
 देन, indigence, poverty.  
 देव, fate: Providence, God, देव अँस,  
 a portion *or* incarnation of a por-  
 tion of the deity.  
 देह, *see* दे.  
 देा, *num.* *see* दोगुन.  
 दोउ, *adj.* two: both.  
 दोकड़ा, a small coin, *see* दमड़ी.  
 दोकान, (دوكان) a shop.  
 दोख, a fault = दोष, *q. v.*  
 दोगुन, *adj.* twofold.  
 दोपटा, an outer garment, composed  
 of two widths of cloth sewn to-  
 gether.  
 दोम, the tail, दोम नुकाव, to hide the  
 tail, to be ashamed, to carry the  
 tail between the legs.  
 दोष, दोस, दोख, a fault, a crime, दोस  
 दे, to blame, abuse. (*Vid.* XL, 1  
 दोसे *for metre*).  
 दोसर, *adj.* (*obl. form* दोसरा) second,  
 another.  
 दोसरहिँ, *adv.* secondly.  
 दोहट, *see* बाध: दोहट कर, *see* पाही  
 कर.  
 दोहरि, a body-cloth, a double-sheet.  
 दोहरौन, reduplication, doubling;  
*Prov.* दोहरौनेँ बनिआँ दुन्ना, by  
 reduplication the shop-keeper  
 makes it twofold, *i. e.*, if you  
 make him weigh a thing twice

over, the second time he will  
 make it come out twice as much.  
 दौड़ (1), दौर, the act of running, a  
 course, circuit; *Prov.* मौआँक दौड़  
 मसजिद तक, a *Miyā'* only runs to  
 the mosque.  
 दौड़ (2), दौग, *v. n.* to run.  
 दौड़व, running.  
 दौड़िह दौड़ौ (*F.* 54), *adv.* speedily,  
 quickly.  
 दौना, a basket: a proper name,  
 Dauná Málin, the wife of Salhes.  
 द्यौर = देखौर, *q. v.*  
 द्रिष्ट, द्रिष्टि, sight, vision.

## ध

धक्का, a push, a shove.  
 धड़, धर, a headless trunk.  
 धड़िआ, a narrow cloth worn by  
 children to cover their nakedness.  
 धयूर, the dhatura tree.  
 धन, wealth, treasure.  
 धनंतरि, proper name, Dhanvantari,  
 a famous physician of antiquity.  
 धनि (1), धनी, *adj.* wealthy: fortu-  
 nate: generous.  
 धनि (2), धनिअ, a lady.  
 धनिक = धनि, (1), *q. v.*  
 धनी = धनि, (2), *q. v.*  
 धनीक = धनि, (1), *q. v.*  
 धनुख, धनुष, a bow (the weapon).  
 धन्य, *adj.* prosperous, happy.  
 धन्हारी, *see* गोरख धन्हारी.  
 धमाउर, excessive frolics, mad sport.  
 धय, धयल, धयलन्हि, *see* धर (1).  
 धर (1), *v. a.* the following forms are  
 noted, 2. *Simp. Pres.* धरिरे;

3. *do* घर, घरथि; 2nd *Imperat.* घरह, घरह, घरिअ, घरिऐ, घर; 1. *Fut.* घरब; *Pres. Part.* घरैत, घरइत; 3. *Past.* घरलन्हि, *vulgarly*, and in poetry घैल, घयल, which properly belong to 1st person: *Indecl. Part.* घर, घै, घरि, घरि (Vid. XV, 7): for other forms see कर (1), the conjugation of which is exactly parallel to that of घर; see gram. § 172: to hold: to grasp, to catch; to keep: to put, place: to put on clothes: to lie upon: गोए घर, to conceal, घरि ले, to take: घरै चाह, to wish to seize: घै रह, to keep, retain.

घर, (2), a headless trunk = घड़.

घरइत, see घर (1).

घरणि, घरनि, the earth.

घरती, the earth: the ground (*very common in this sense*), घरती पर बैसल, seated on the ground or घरथि, see घर (1). [floor.

घरनि, see घरणि.

घरब, the act of putting, placing, &c.

घरम, virtue: justice: chastity; *Prov.* घरमक करैत जँ होए हानि, तँइशे न छोड़ौ घरमक बानि, even if you suffer loss while acting virtuously, forsake not virtue's words.

घरहर, a large house, a palace; *Prov.* सुती खड़ तर, सपनाई घरहर, he sleeps on a common mat, and dreams of palaces.

घरह, see घर (1).

घराघर, a mountain.

घरि, properly *Indecl. Part.* of घर (1) *q. v.* used adverbially, up to.

घरिअ, घरिए, घर, घरै, see घर (1).

घर्म = घरम, *q. v.*

घर्मकार्य, a holy work.

घर्मधौर, *adj.* very virtuous.

घस *v. n.* to sink: to be in disorder.

घसल केस, dishevelled hair, घसि खस to sink and fall, *i. e.*, to drown oneself.

घसब, the act of sinking: disarray.

घा *v. n.* (*Past part.* घाएल or घायल: घाओल (Vid. XL, 4) is not used in the modern language) to run: to hasten.

घाएब, running.

घाकड़, घाकर, a bull.

घाजा, a flag, a banner.

घान, unhusked rice, paddy.

घाम, abode, residence.

घार, (*loc.* घारे) a river, a stream: a line: a piece, block, portion: *in Vid. twice* घारा for metre.

घारि, *Irregular for घरि Indecl. Part.* of घर (1).

घाह, flame, blaze: burning.

घिआ, घौ, a daughter; *Prov.* बापक बखारौ घिआक उपास, the father owns granaries, and the daughter fasts; घौ मारौ पुतुङ लै चास, beat your daughter, to frighten your daughter-in-law.

घिपाव, *v. a.* to cause to light, to set a light to: to warm.

घौ = घिआ, *q. v.*

घौपल *adj.* warm.

घौर, घौरि, *adv.* slowly: *subst.* patience, steadfastness,—घौर राख, to be patient.

घुआँ, घुआँ, smoke.

घयुर, the thorn-apple.

धुनि, a sound.

धुनिआ, a cotton-carder; *Prov.* बाप धुनिआ, पूत खुनिआ, the father a cotton-carder, the son a murderer.

घर, a road, embankment.

धुरी, the pole of a carriage.

धूआँ, धुआँ, smoke.

धूर्तपन, knavery: scoundrelly behaviour.

धृक, *Interjection of Contempt.* Shame!

धेआन, (*loc.* धेआने), religious contemplation.

धेन, धेनु, a milch cow.

धै, *see* धर (1).

धैरज, firmness: patience, धैरज बाँध *or* धैरज धै रह, to have patience, धैरज नाहिँ रहल, his patience did not remain, he lost patience.

धैल, *see* धर (1).

धो, *v. a.* to wash: धोएल घाएल, well washed; *Prov.* धोएल घाएल भैंडी पाँका लागै चाहेअहि, the sheep washed (*for sale*) is about to fall into the slough, *i. e.*, there's many a slip between the cup and the lip.

धोआई, the art of washing.

धोँक, *adj.* wicked, foolish.

धोकड़ा, a bag: a vessel, receptacle; *Prov.* गुड़क चोट धोकड़े पुनु जान, only the vessel knows the pain (or weight) of the molasses: *i. e.*, only he who suffers knows the pain.

धोती, a loin cloth, a "dhotie."

धोष, a pot-belly.

धोधैल, *adj.* pot-bellied.

धोबि, a washerman; *washermen are notorious for destroying things given them to wash: hence the Prov.* धोबिक बापकेर किछु नाहिँ फाट, nothing belonging to a washerman's father is ever torn by him *i. e.*, charity begins at home.

ध्वजा, a flag, a banner, = धाजा.

## न

न, *adv.* not.

नकत, नक्षत्र, a lunar mansion: a star.

नकसुन्नी, नकसूनी, a small nose-ornament.

नख, a finger *or* toe-nail: नखहत *or* नखन, a scratch.

नखास, a place for the sale of horses *or* cattle, a cattle-market; *Prov.* घर घोड़ा नखास मोल, the horse is kept at home, while it is being sold in the market, *i. e.*, selling a pig in a poke.

नगर, a town, a city.

नंगौटी a waist rag *or* cloth; *Prov.* गाँड़ि नंगौटी फते खाँ, he has only a rag over his rear, and he calls himself Fatih Khán, a beggar with the airs of a king.

नचनिहार (*Fem.* नचहारि), an actor, a dancer.

नक्षत्र, a lunar mansion, = नकत.

नजरि, (نظر), vision, gaze. नजरि खिड़ाव, *see* खिड़ाव.

नट, (*fem.* नटिन, नटिनिआ) a *naṭ*; *naṭs* are a tribe of wandering gipsies, or gymnasts and thieves

whose women are prostitutes and dancers : a professional dancer.

नटञ्चा, an actor, a dancer.

नङ्हरा, *adj.* short, curtailed.

नङ्गाव, *v. a.* (3. *fut.* (Vid. XXXVIII,

6) नङ्गावत) to leave, desert; lay aside : मारि नङ्गाव to kill and cast away: *cf.* नर (2), नेङ्गाव.

नङ्गेर, a vagabond.

नत, *adj.* bent; lowered, (Vid.

XXIV. 3.) नत कय माथ, hanging down her head (in shame).

नदान, (न॒दान), a fool : ignorant,

Vid. I, 6, नदाने *for metre.*

नदी, a river, a stream.

ननदि, ननदी, नंदी, a husband's sister.

ननुआ, ननुआँ, a boy, a child : young.

नंद, the foster-father of Krishṇ : his wife (घरणि) was Jaśodā.

नंदी = ननदि, *q. v.*

नव (1), *adj.* new : strange : fresh.

नव, नवो (2), *adj.* nine : (Vid LXIII.

3 and 7.) nine and also new, *see*

चौठार्द, and बना.

नवग्रह, an armlet composed of nine pieces.

नवल, *adj.* new, fresh.

नमा (Fem. नमी), *adj.* long; *Prov.*

बुड़िबक मीआँ केँ नमी नमी बात, a foolish Mīyā' has long long words.

नमाएव, bringing down.

नमाव *v. a.*, *Indecl. Part.* नमार,

नाय, or नाइ : to bring down, to make to bend.

नायक, (Fem. नायिका), a lord; a lover.

नयन, नैन, नैना, the eye, often compared to the lotus, *see* कमल : the

eyes; नयन गोचर, the range of the eye; *instr.* नयनैँ, with one's eyes.

नयनानल, the fire of the eye.

नर (1), a man, a human being.

नर (2), नरिआ, *v. a.*, to refuse scornfully; *Prov.* घौउ देत बाभन नरिआवथि, if you offer a bābhan even *ghé*, he (is so particular about his caste that he) refuses it : *cf.* नङ्गाव, नेङ्गाव.

नरी, the spool of a weaver's shuttle.

नल, (*loc.* नले), a tube, a conduit : a stalk (of a lotus &c.) : *cf.* नाल.

नलनि, नलनी, नलनि, a lotus : नलनी दल, a lotus leaf.

नह, नौह, a finger or toe-nail.

नहरनी, a nail-parer : an instrument for cutting nails.

नहा, *v. n.*, and नहाव, *v. a.*, to wash, to bathe; नहाय सेनाय after bathing.

नहाएव, bathing.

नहि, नहिँ, *adv.* not : नहिँ नहिँ, nay, nay.

नहेरि, a barber.

ना (1), a word without significance, frequently used at the end of a verse, to fill out the metre : *e. g.* Vid. XXVI.

ना (2), = नहिँ, (*rare*).

नाइ, *see* नमाव.

नाई, नाउ, (Fem. नाउनि) a barber; *Prov.* नेखि नाउनि केँ बाँसक नहरनी (sarcastically) a sharp barber she is ! why, her nail-parer is made of bamboo.

नाओ, a boat, a ship.

नाँगट, *adj.* naked.

नाँड़, the penis.

नाँती, a grandson.

नाक, the nose, नाक रंगाव, to have one's nose painted red, to be dis-  
नाग, a serpent. [graced.

नागडि, a tail.

नागर, (*Fem.* नागरि), *adj.* clever, skilful: beloved.

नागिनि, a serpent's wife.

नाच, *v. n.* to dance.

नाचव, dancing.

नाट, (*Fem.* नाटि, or नाटी), a dwarf.

नाण = नाँड, *q. v.*

नाथ, a lord: a master: a husband:  
a nose-ring, *Prov.* अग नाथ न  
पौडा पगडा, (an ass) without nose-  
ring in front, or hobble behind,  
*i. e.*, entirely free.

नान्दिटा, childhood.

नाप, *v. a.*, to measure.

नापव, measurement.

नाम, a name: a word: देवक नाम  
(to pray) in the name of God, (to  
pray) to God. *Vid.* LXXVI, 2,  
नासे *for sake of metre.*

नाय, *see* नमाव.

नार, stubble, the stalk of a grain left  
in the field after cutting off the  
ear: *cf.* पोआर.

नारि, नारी, a woman, a lady.

नाल, the stem, or stalk of a plant;  
*cf.* नल.

नासा, the nose.

नाह, a husband: a lover: *Vid.*  
XXVIII, 1, नाहे *for sake of metre.*

निअ, *adj.* own, one's own.

निअर, नियर, *adv. & prep.* near:  
निअरो, *emph.*, even near.

निक, नौक, *adj.* good: in the modern  
language नौक is the usual form,  
but *Vid.* always uses निक.

निकस, *v. n.* (*Kanauji* 3. *Pres.* निक-  
सत), to come out, issue.

निकट, neighbourhood: *adj.* near.


निकाल, (*F.* 54), *v. a.* to bring out;  
commence (a road) from a certain  
place.

निकाह, (*Fem.* निकाहि) *adj.* good.

निकौरिआ, *adj.* without cowries, or  
money, *Prov.* निकौरिआ गेलाह हाट  
काँकडि देखि हिआ फाट, the man  
without money went to market,  
and his heart broke when he saw  
the cucumber.

निखट्ट, *adv.* thriftless: exceedingly  
distressing or painful.

निगम, the Vedas: (*Vid.* XVII. 4.)  
there are four Vedas: *see* दौस.

निगाह, (  ) a look, a glance:  
attention.

निज, *adj.* own, one's own.

निठुर, *adj.* harsh, stern, cruel.

नित, *adj.* continual, *Instr.* used  
*adverbially* नितै, always, con-  
tinually, every day; *Prov.* नितै  
खेतौ, दोसरै गाय, जे नहिँ देखै तेकर  
जाय, if a man does not look  
up his fields every day, and his  
cattle every second day, he is sure  
to lose them.

नित्य = नित.

निदान, end, limit, निदान कर, to  
drive to extremities: *adv.* finally.

निधान, a receptacle: *adj.* full.

निंदा, नौंदा, abuse, reproach.

निपुण, निपुन, *adj.* skilful, clever.

निबंधन, the act of fixing or deter-  
mining a marriage between two  
persons.

निवास, abode, residence.

निवाह, accomplishment : protecting, caring for.  
 निबिबन, that which binds a woman's petticoat (नौबि) : a kirtle.  
 निबेद, *v. a.* to tell : to betray.  
 निवेदब, the act of telling.  
 नियर, निअर, *adv. & prep.* near.  
 निर water : tears = नीर, *q. v.*  
 निरख, *v. a.* to see, watch.  
 निरखब, sight.  
 निरत, *adj.* devoted, attached to.  
 निरदय, pitiless.  
 निरधन, without wealth, poverty-stricken.  
 निरवाह, *v. a.* to fulfil, or act up to (a promise).  
 निरवाहब, acting up to.  
 निरसाव, *v. a.* to create, fashion.  
 निरसावब, creation.  
 निरमान, (1), *v. a.* = निरसाव, *q. v.*  
 निरमान, (2), the image of a god.  
 निरस, *adj.* less.  
 निरास, (*Vid.* XLIX, 4, निरासे *for sake of metre*), *adj.* hopeless : disappointed.  
 निरूप, *v. a.* to suspect of (anything).  
 निरूपब, suspecting.  
 निरोध, cessation, *Vid.* LXXVI, 5, निरोधे *for metre*.  
 निरोप, *v. a.* to put, to place.  
 निरोपब, putting, placing.  
 निदै, *adj.* pitiless.  
 निशचर, one who moves about at night : a goblin : the moon.  
 निशास, the breath, breathing, *Vid.* XL, 8, & LXXIV, 4, निशासे *for metre*.  
 निशि, निशिय, the night.  
 निशित, *adj.* sharp.

निशिपति, the lord of night, *i. e.*, the moon : *it is supposed to be marked with spots resembling a deer and hence a deer is said to have an undying affection for the moon, see हरिन.*

निश्चित, easy in mind.

निश्चै, *adj. and adv.* certainly, truly.

निसि = निशि, *q. v.*

निहार, *v. a.* to look toward, to spy.

निहारब, gazing at.

नीद, sleep.

नीदा, निदा, reproach, censure.

नौक, निक, *adj.* good (*the usual word*);

*Prov* अपन थौक (*for थिक*) ने, आनक नौक ने, it is not yours, and as it's another's, you say it is not good,—the grapes are sour : *see निक.*

नौच, *adj.* low : vile : mean.

नौन, sleep.

नौप, नौपि ले, to plaster.

नौबि, a woman's waist-cloth.

नौस the *nim* tree, whose bark is bitter : (*Vid.* XLIII, 5) a basket made of twigs of this tree is here compared to separation, in which the speaker represents herself as a lotus lying withering.

नौर, निर, water : tears, नयन नौर भर, my eyes fill with tears. *Frequently नौरै for metre.*

नौल, dark blue : black.

नुका, *v. n.* (3. *Past* नुकैलाह), & नुकाव, *v. a.* (3. *Past* नुकौलन्हि), to hide oneself : to hide (*cf.* दोस).

नुकावब, hiding, concealment.

नुकाएल, नुकाओल, नुकौलाह, नुकौलन्हि, *see* नुका, नुकाव.

नुड्ड, *v. a.*, 3. *Pres.* (*Vid.* XXXVI, 2)

नुड्डिअः to press, to squeeze.

नुड्डव, pressing, squeezing.

नूतन, नूतन, *adj.* fresh, new.

नूपुर, an anklet.

वृष, वृषति, a king: (*Vid.* XVII, 2)

the king of the world (भुतल)  
was Bali.

ने, नै = नहिँ, *q. v.*

नेच्छंठ, *adj.* confused: complicated:  
unintelligible.

नेओत, an invitation; *Prov.* घर खरची

नहिँ, नगर नेओत he has no money  
in the house, and invites the  
whole city to a feast, (*of foolish*  
*extravagance*).

नेड़ाव, *v. a.* to lay, to place; *cf.* नड़ाव,  
& नर.

नेड़ाव, laying.

नेना, (*Fem.* नेनी or नेनिआ) a boy, a  
child.

नेपुर, an anklet.

नेवार (1), *v. a.* to prevent, hinder.

नेवार (2), a kind of flower: *its* *blos-*  
*som is scentless*: (*Vid.* XLIII, 6.)  
*the speaker compares her rivals to*  
*the scentless nevár, and herself to*  
*the fragrant lotus.*

नेवारव, prevention.

नेव, नेज, love, affection: नेजक बंधु,  
the friend of my love, my beloved:

*Vid.* LII, 2, नेहा *for sake of metre.*

नेही, (*F.* 43) a friend.

नेहाद, an anvil; *Prov.* सुन्न चोट  
नेहादक माँथा, if the anvil is empty,  
(*i. e.*, has no iron on it) the blow  
falls on its head.

नेहीरा, a prayer, a request.

नै, *adv.* not, (*rare*).

नैन, नैना = नयन, *q. v.*

नैहर, a wife's father's house; *Prov.*

(*a servant addresses his mistress,*  
*who makes excuses for not paying*  
*him*) नैहर बहलो वार, तौनि खेर मडुआ  
चले न मोर, your father's farm  
may be washed away, but I can't  
let my three sers of *maruá* go.

नाकरिआ, (نوكري), a servant.

नाकरौ, service.

नाकसान, (نقصان), loss, damage.

नाख, (*fem.* नाखि) sharp; intelligent.

नाच, *v. a.* to pinch, pull.

नान, salt.

नार, water: tears.

नौ, *adv.* nine.

नौंग, नौग, cloves.

नौड़ी, a maidservant.

नौम, *ord. num.* ninth.

नौद, = नद, *q. v.*

## प

पपरहिँ, *old loc. of* पाएर, on foot,  
or feet.

पकड़, *v. n.* to catch, seize.

पकड़िआ, name of a town.

पकसान, sweetmeats, delicacies; *Vid.*  
LXXVII, 3, पकसाने *for metre.*

पखान, stone; *Vid.* LIII, 7, पखाने  
*for sake of metre.*

पगड़ी, a *pagarí*, or turban.

पग, पगु, the foot.

पगहा, a thing for tying the feet, a  
fetter, a hobble.

पंक, mud: paste.

पंकज, the lotus.

पंख, पंखा, the wing of a bird: a fan.

पच, *v. n.* to be cooked, digested.

पचखंडी, an armlet.

पक्षताव, *v. a.* to regret; *cf.* पक्षताव, which is the more correct form.

पक्षताएव, regret, sorrow.

पक्षदुन, five twos, five times two = ten, *see* गुन.

पक्षवान, पक्षमान, पक्षवान, पक्षोवान, पक्षोवान, he who has five arrows, —the god of love. *Vid.* I. 1. पक्षमाने *for* metre.

पक्षस, fifty.

पक्षीस, twenty-five: *Vid.* LIX. 2. the twenty-fifth consonant, *viz.*, स (*see* प्रथम,) the middle letter of कमल a lotus: also the first letter of सदन, the god of love (*id.* 3.); and the last letter of धरम virtue (*Vid.* LXVII. 1.)

पक्षोवान, पक्षोवान, = पक्षवान, *q. v.*

पक्ष, side, direction: पक्ष राख, to turn one's face towards a person; also to prove the premises of an argument (*F.* 5 with double entendre).

पक्षताव, (*cf.* पक्षताव), *v. a.* to grieve, regret.

पक्षताएव, sorrow, regret.

पक्षिम, the west: पक्षिम दिश हेरि, looking towards the west.

पक्षा = पाकुँ, *q. v.*

पक्षिमा, *adj.* western.

पक्षिमाहा, an inhabitant of the west.

पक्षुआड़, *adj.* behind, hinder: *metaphor.*, invisible. *Prov.* दृष्टि क लेखँ पिठि पक्षुआड़, for the purpose of seeing (*so far as your eyes go*) your back is invisible, *i. e.*, turn your back to anything you do not wish to see, *i. e.*, there are none so blind as those that won't see.

पक्षिआड़, पक्षिआर, a hereditary

genealogist, whose special duty it is to arrange marriages.

पंच five: an assembly of five persons: people in general.

पंजरा = पाँजर *q. v.*

पट, silken cloth.

पटवरिआ, पटवारौ, a village accountant; who is generally the educated man of a village; hence the proverb, कायथक गाँवाँ सँ, धोबी.

पटवारौ, in a village of *kayaths*, even a *dhobi* may become *patwari*, *i. e.*, association with the educated, will make even a fool learned.

पटर, *onomatop.* 'smack'.

पटाव, *v. a.* to irrigate, to water a plant.

पटारव, irrigation.

पटाक, *adv.* immediately, suddenly.

पठ, (पथ), an object of study.

पठाव, *v. a.* to send: पठाए दे, *id.*

पठारव, sending.

पड़, पर, *or* खसि पड़, *v. n.* to fall: to lie: to take place, be: happen:

पाड़ू पड़, to fall behind, linger:

चित पड़, to fall on the back, औन्ह

पड़, to fall on the face, करौट पड़,

to fall sideways: to take a position, *e. g.* अपने एहि बात सँ पड़ि के

भगड़ा मेठा दिख, be good enough

to be arbitrator in this matter,

and settle our dispute: परि जा,

(*F.* 27), to become; often used

with the indeclinable participle of

another verb to form a passive

instead of जा *e. g.*, बुझि पड़, to be

understood; *see* gram. § 185.

पड़ब, falling: news.

पड़ड़, पड़ड़, a buffalo calf: *Prov.*

खेत महिषी चर, पड़रहिं मार,  
buffalos are grazing in the field,  
beat the calves, *i. e.*, in a fight,  
the smaller men get caught, and  
the richer and more powerful real  
culprits get off.

पड़िवा, पड़िब, the first day of a lunar  
fortnight.

पढ़, *v. a.* to read : recite.

पढ़व, *obl.* पढ़वा, the act of reading.

पढ़वाव (2), पढ़ाव, *v. caus.* To cause  
to read *or* recite.

पढ़ाएव, the causing to read.

पंडित, a learned man, a "Pundit."

पंडितपन, पंडितार्द, पंडितारे, learning,  
"Punditship."

पड़िआ, a cloth with a coloured bor-  
der, *see* पाढ़ि.

पतक्खा, a flag, banner.

पतनी, a wife: (*Vid.* XVI. 10) *the*  
*wife of Rām, who was the enemy*  
*of Rūban, was Sītā, see अरि, and*  
*रावण.*

पताक, a flag, banner.

पताल, hell, the infernal regions.

पति, a lord, master: a husband;  
(*Vid.* XVI, 3) *the husband of the*  
*fourth daughter of Dachh (Dak-*  
*sha) = the husband of Rohini =*  
*the moon (Som); the whole com-*  
*-pound is in the genitive governed*  
*by भगिनी (sister); the sister of*  
*Som was Lakshmi, who took bodily*  
*form as Rukmini: (Vid. XVI, 8)*  
*the husband of Kām Dhenu (see*  
*कामधेनु) is the bull on which Siva*  
*rides, cf. तापति: (Vid. XVII, 2)*  
*the husband of Ushā (the dawn)*  
*who was the daughter (तनया) of*  
*Bānāsūr (बाणासुर), was Aniruddh,*

*the son of Pradyumn, the son of*  
*Krishn: (Vid. XVI, 4) the hus-*  
*band of Pārbati was Siva, whose*  
*foe (वैरी) was Kāmedh; see*  
*दुहिता, and वैरी: पति गृह, the*  
*husband's room, the bridal cham-*  
*ber.*

पतिआव, *v. a.* to trust, believe in.

पतिआएव, trust, confidence.

पतिगृह, *see* पति.

पत्ता, the leaf of a plant, of a book:  
a detailed description.

पथ, a road, way, path.

पथर, *v. n.* to lie scattered, be scat-  
tered.

पथरव, a scattering.

पथल, a stone; अथल पथल, a stone.

पथुक्जन, a wayfarer.

पद, a word, a sentence.

पदना, (*Fem.* पदनी), one who breaks  
wind excessively: one who talks  
foolishly, a spendthrift; *Prov.*  
पदनाक लेखें टाका भुटकी, in the  
consideration of a spendthrift,  
money is like potsherds.

पदारथ, a blessing: there are four  
blessings, धरन, अरथ, काम, and  
मोक्ष, virtue, wealth, love, and  
salvation: a thing, fact (*very*  
*common in this sense*).

पनबडा, a betel-box.

पनार, a conduit, channel: *adj.*  
streaming with, soaked in: सुरंग  
पनारे (*Vid.* XXXVIII, 2, ०२  
*locative*), in a conduit of red, hence  
soaked with blood, *see* सुरंग.

पनिआएल, *adj.* covered with water,  
flooded (*as a field*).

पनिबट, a canal, conduit.

पपनी, the eyelash.

पवन, the wind.

पय, पै, *Prep.* on ; upon : in : from (of time), जनम पय, from the time of my birth : *conj.* though, although : *properly indecl. part. of पाव.*

पयोधर, the bosom : a cloud.

पर (1), *Prep.* over, above, on, upon.

पर (2), *adj. pro.* other, another : *see परहिक्.*

पर (3), *v. n.* = पड़, *g. v.*

परकार, way, manner, means, method.

परगास, *v. n.* to shine ; bloom.

परगासब, the act of shining.

परचार, *v. a.* to reproach a person concerning anything, to cast it in his teeth.

परचारब, reproach.

परजंत, (पर्यंत), end, termination.

परजुगति, (परिचुक्ति), plan, device : contorsion, twist, wriggle.

परतिग्रह, (प्रतिग्रह), a gift, present.

परतौ, fallow land ; any open space, बिचलौ परतौ, mid air.

परतौति, trust, belief, confidence : परतौति मान (with genitive of object), to trust.

परदेश, परदेस, a foreign or distant country.

परब, a festival, holiday.

परबत, a mountain.

परबरसौ, *see* परवरसौ.

परबश, परबस, subject to another, not one's own master : dependent on another, परबस हो, to yield, succumb : unhappy, distraught.

परवेस entering, entrance, परबेस ले, to enter, commence.

परबोष, *v. a.* to console, comfort.

परबोषब, consolation.

परम, *adj.* and *adv.* excessive, very, much.

परमान, an authoritative saying : confidence, trust ; *Vid.* XLIX, 2, परमाने for sake of metre.

परवरश, परवरसौ, (परवरشی), relief, protection, nourishment.

परवा, a dove, a pigeon.

परस (1), the act of touching, touch.

परस (2), *v. a.* to touch.

परसन, *adj.* pleased, delighted.

परसब, the act of touching, touch.

परसमनि, *lit.* a touch-jewel : hence, a very precious jewel ; a term of endearment.

परहिक्, *gen. of परहि, emph. for पर (2), (Vid. LI, 6) : it is possible however that परहि in this passage is fem. of परह, an old obl. form of पर (2).*

परहित, *adj.* friendly, or profitable to another.

पराक्रस, manliness.

हरान, life : heart (metaphorically), *Vid.* LXIII, 7, पराने for metre.

पराभव, *adj.* overpowered, conquered : *subst.* defeat.

परि, *Prep.* on, upon ; कौन परि, how ?

परिचय, previous acquaintance with, or knowledge of a person.

परिचित, known, acquainted with.

परिजन, relations, family.

परिणत, *adj.* submissive, obedient.

परिणाम, end, conclusion, *Vid.* XLI, 5, ०णामे for metre.

परितेज, *v. n.* to abscond, retreat.

परितेजब, desertion.

परिनत, *adj.* submissive, obedient :

परिनत हो, to yield to.

परिनास = परिणास, *q. v.*  
 परिवार, family, relations : dependents.  
 परिवोध, परिवोधध = परवोध, *q. v.*  
 परिमल, soft, yielding.  
 परिभ्रम, embraces, the act of embracing.  
 परियुक्ति, way, manner. कौन परियुक्त how? *cf.* परजगति.  
 परिहर, *v. a.* to give up, desert, forswear.  
 परिहसि, (*Vid.* XII. 4.) *old 2nd sing. Pres. of supposititious root परिह (per metathesis for पहिर), to wear (clothes) : Thou wearest.*  
 परेख, *v. a.* to see.  
 परेखब, seeing, sight.  
 परेम, love, affection.  
 परै, *v. n.* to run away, abscond.  
 परोसिआ, a neighbour.  
 परोहन, a vehicle, animal on which to ride; *Prov.* गद्दा केँ न दोसर मोसैआ, घोबिआ केँ न दोसर परोहन, an ass has only one master (*a washerman*), and a washerman has only one vehicle (*an ass*), *i. e.*, every one should stick to his own caste-trade.  
 पलंग, पलंगिआ, a bedstead.  
 पलट, *v. n.* to be reversed. पलटिआ, to return.  
 पलटब, reversing.  
 पलटन, an army, a regiment.  
 पलथी, a position of sitting with the feet crossed under the buttocks : पलथी सार, to sit in this position : *cf.* गोठ, चुकीसाली.  
 पलान, *v. a.* to spread (as a cloth or skin).  
 पलिचा, a match; a light, a candle.

पल्लव, a sprout, a shoot, a young plant.  
 पल्लवराज, the king of delicate plants, the lotus.  
 पशुप, a tender of beasts, a cowherd.  
 पसार, or पसारि दे, *v. a.* to scatter (*seed &c.*) to spread out, open (*wings &c.*).  
 पहड़िआ, an inhabitant of mountains.  
 पहर, a *prahar*, watch, or quarter of a day or night, *see* दुपहरिआ; the beat of a *chaukidár* or Police officer: watch and ward. *This word has an oblique form पहरा, only used in the oblique cases : e. g. (Sal. XIX) चोरों के लैलजेँ सलहेसक पहरा पैँ, I have stolen them, and brought them from Salhes' beat.*  
 पहर, a guard.  
 पहाड़, a mountain.  
 पहिर, *v. a.* (*cf.* परिहसि) to wear (clothes). पहिर ले, to put on clothes.  
 पहिल, पहिलु, *adj.* first : *loc.* पहिलहिँ (*Vid.* LX, 4), or पहिले (*Sal.* XII), at first. *The lit. trans. of Vid. LX, 4 is 'at first the sentence put an end to her life.'*  
 पहिलोट गार, a cow that has had one calf (= *Skr.* गृष्टि).  
 पङ्क, पङ्क, a husband, a beloved.  
 पङ्च, पङ्च, *v. n.* to arrive.  
 पङ्चव, arriving.  
 पङ्चाव, *v. a.* to cause to arrive, to take, carry. पङ्चा दे, *id.*  
 पङना, a guest; a bridegroom.  
 पङ्ग = पङ्क, *q. v.*  
 पाई, पाए (1), *see* पाब.

पाए (2), पाएर, the feet, *old loc.*

पररहिं, *q. v.*: पाए काशत, an under tenure, *but see* पाही काशत, *from which it should be carefully distinguished. This distinction has not, so far as I am aware, been noticed by any writer on land tenure, and hence great confusion has risen on the subject.*

पाओत, पाओल, *see* पाव.

पाओस, (*Skr.* प्रठष, *Phr.* पाउसी) the rainy season, *including the months* Ashárh, *and* Srában.

पाँक, mud at the bottom of a lake.

पाँखि, a wing (of a bird).

पाँच, *Num.* five: (*Vid.* XXII, 3) a sentence of five syllables, *viz.*, नहिँ आएव, "you will not come," *cf.* सात and दुइ; पाँच पाँच, five each.

पाँचो, *def. num.* the five.

पाँचोवान, he who has five arrows, Kám Deb the god of love: *cf.*

पचवान, &c.

पाँजर, a side: the side of the body.

पाँति, a line, row: a necklace: *a sign of the plural, e. g.,* *Vid.* XVIII, 3.

पाकल, *adj.* ripe.

पाग, a pagari, a turban.

पाचो (*F.* 57) = पाँचो, *q. v.*

पाहुँ, पाहूँ, *adv. and prep.* behind: *Prov.* दक्किन कन्या कन्या कुमारी, आगु यलथल पाहुँ भारी, the pretty girls of south Mithilá are pendulous before and weighted behind.; *cf.* आग, *for another version.*

पाटौ, half of a head of hair, when divided down the centre.

पाढशाला, a college, a school.

पाड़ा, (*Fem.* पाड़ी) a buffalo calf.

पाड़ि, an edge, a margin: the coloured edge of a cloth, *see* पड़िया.

पाणि, = पानी (2), *q. v.*

पात, the leaf of a tree, or of a book: an epistle, letter: a leaf platter; *Prov.* जकर साय सरै, तकर पात न भात, (*at a funeral feast, the person who is comforted most, and whom the relations try to induce to eat, is the son of the deceased: here he is neglected by the greedy relations, and the translation is*) he whose mother is dead, has neither platter nor food: the act of falling,—*see* जल.

पातर, (*fem.* पातरि), *adj.* slender, delicate.

पाथर, a stone.

पाद, a breaking of wind; *Prov.* पाद बहनाँ खाखी, the concealing of such under pretence of clearing the throat.

पान (1), betel leaf: the red colour imparted to the lips by the juice of the leaf.

पान (2), the act of drinking: पान कर, to drink: सघु पान, drinking nectar: *Vid.* XIV, 10, पाने, *locative.*

पानि, water: *Vid.* LXXVIII, 3, पानी *for metre.*

पानी (1), *Hindī for पानि, q. v.*

पानी (2), a hand.

पार (1), *adj.* and *adv.* across, on the other side.

पार (2), *v. a.* to cross, to pass over: *In Bangálí this root is used in the sense of to be able; Pandits say*

that it is not so used in Maithili; but I differ from them on this point, having noted three passages in Vidyapati in which it is used apparently in this sense. They are (1), IV. 3. लुब्धल नयन हटय के पार, which I translate "who can turn aside a greedy eye" *Pandits* make पार a verbal noun and translate "who turns aside the crossing of a greedy eye," which is an awkward translation, and hardly makes sense: (2), XXXIII. 5 कहिअ न पारिअ पड़ मुख भासा, which I translate "I cannot tell the words of my love" *Pandits* make कहिअ a noun, and translate "the telling is not crossed, i. e., attained to" which is practically yielding the position: (3) XXXI. 4 आकम्प कठिन सहय के पार, which *Pandits* translate "who bears warm embraces to their utmost limit (पार)?" but which seems to me much more nearly to resemble the Bangali आकम्प कठिन सहिते के पारे, "who can bear warm embraces?": anyhow, in modern Maithili, I have not met पार in the sense of "to be able."

पार (3), *Vid.* V, 1, पारे for metre), पारब, the act of crossing: पार कर, to cross a person over a stream.

पाला, snow.

पाव, v. a. The following forms have been noted, *Simp. Pres.* 1 पावी, पाविअ, 2 पाइए, पाविअ, 3 पाव, पावयि; 3 *Fut.* पाओत; 1. *Past.*, & in poetry, 3 *Past* पाओल; *Indecl.*

*Part.* पार; to get, to obtain: *Indecl. Part.* पय, पै, पाई (*Vid.* XIV, 5), or पार, used as a preposition; see पय; जनस पार, from my birth: with *obl. verbal noun* to be able, e. g., सहुँ पावी नहिँ, I cannot bear: to find, see, distinguish: hence, to come upon, arrive at.

पाव, पावयि, पाविअ, पाविये, पावी, see पाव.

पाश = पास (2), *q. v.*

पास (1), neighbourhood: पास or पासे, *prep.*, near.

पास (2), a net; a collection केस पास a head of hair, a lock of hair: *locative*, पासे *Vid.* (XL, 7) or पाशे (*Vid.* XXXIX, 7) for metre.

पासा, = पास (1), *q. v.*

पाह, a line, a procession in line.

पाहन, a stone.

पाहौ *adj.* foreign: पाहौ काशत, cultivation by a *ra'iyat* who lives in one village, and cultivates in another; to be carefully distinguished from पार काशत, which is derived from पार feet, and means an undertenure: see पार.

पि, or पौ, v. a., the following forms have been noted, 3rd *Simp. Pres.* पिवय, पिबु, पीवे: 2nd *Imperat.* पिअ, पिअह, *Pres. Part.* पिवैत, पीवैत (*incorrect*, *Sal.* XIV): *Past. Part.* पिउल, पीउल: *Indecl. Part.* पिबि, पीबि, *verbal noun* पीउब (e. g. पीउबाक जोग्य, fit to drink) & *obl.* पिवै (e. g. पिवैक भर, sufficient for a drink): to drink: to absorb: to be full of: *comp. verb.* पिव ले for पिबि ले to take to drink, to drink.

पिञ्च, *see* पि.

पिञ्चव, पौञ्च, the act of drinking.

पिञ्चा *adj.* beloved, *subst.* a beloved one, a husband; *cf.* पौञ्चा.

पिञ्चाव, causing to drink.

पिञ्चाव, पिलाव, *or* पौलाव, *v. a.*, 2<sup>nd</sup> Imperat. पिञ्चावि (Vid. X, 10), to cause to drink, to give to drink.

पिञ्चाक, a drunkard, one who drinks.

पिञ्चार, (*fem.* पिञ्चारि), a beloved one.

पिञ्चास, thirst.

पिञ्चासल, *adj.* thirsty.

पिउल, *see* पि.

पिउलाह, (*fem.* ०ञ्चाहि) *participial adj.* drunk.

पिड्ड, पिँडा, a lump.

पिक, the Indian cuckoo.

पिकदानी, a spittoon.

पिच्छड़, (*fem.* पिच्छड़ि), *adj.* slippery.

पिच्छड़, slipperiness.

पिच्छड़ाह, (*fem.* ०ञ्चाहि) *adj.* slippery.

पिछा, *adv.* and *prep.* behind; *cf.* पौछा.

पिछार, पिछार, pursuing : पि० कर, to pursue. [pursue.]

पिठार, rice pounded in water.

पिठि, the back; *cf.* पौठि.

पिड़, *v. n.* to suffer pain : to be hurt, or wounded; *cf.* पौड़ा, पिरा.

पिड़व, pain.

पिड़ाएल, *adj.* tired, weary; *cf.* पौड़ाएल.

पिड़ि, a stool; *cf.* पौड़ा.

पितर, a father : brass; *Prov.* पितरक नथ पर एतेक गुसान, so much pride about a brass nose-ring!

पितौ, a paternal uncle, पितितोत, a paternal uncle's son.

पिबय, पिबलह, पिब, पिबैत, *see* पि.

पिरा, *adj.* pained, weary, tired; पिरा जा, to be tired : *cf.* पिड़ा.

पिरित, पिरौति, पिरौती, love, affection.

पिरौन्ह, *or* पिरौन, slightly yellow yellowish.

पिलाव, *see* पिञ्चाव.

पिशाच, पिशाच, a goblin.

पिशुन, पिशुन, a slanderer, a back-biter.

पिसाद, wages for grinding.

पिसान, the act or profession of grinding grain.

पौ, *v. a.* to drink, *see* पि.

पौञ्चा = पिञ्चा, *g. v.*

पौछर, *adj.* yellow.

पौञ्च, *see* पि.

पौउल, *see* पि.

पौछा, पौछ, *adv.* behind : afterwards; *cf.* पिछा, पाछ.

पौठ, पौठि, the back; *cf.* पिठि.

पौड़ा, pain, agony; *cf.* पिड़ा, पिरा, पौरा.

पौड़ाएल, fatigued, tired; *cf.* पिड़ाएल.

पौड़ा, a stool, a seat; *Prov.* गया गाँड़ि, बनारस पौड़ा, he has his buttocks in Gayá, and his seat at Banáras, *i. e.*, you can't be in two places at once.

पौपर, a pípál tree.

पौबि, पौबे, पौबैत *see* पि.

पौरा = पौड़ा, *g. v.*

पौरौ, yellowness.

पौलाव, *v. a.* to cause to drink, *see* पिञ्चाव.

पौलु, a worm.

पौसल, *adj.* (*properly participle*) pounded. *Subst.* dust.

पुख, *Pushya*, *or* the eighth *nakshatra* or lunar mansion of the rainy season.

पुंख, the feather of an arrow.

पुष्कवङ्गन्धि, पुष्के, पुष्कै, पुष्कैश्चिरेन्धि, *see* पुष्क.

पुष्किञ्चो, *see* पूचि.

पुष्कारौ, a present of clothes, sweetmeats, &c. sent to the house of a bridegroom by the guardians of the bride, some months after the marriage.

पुजलङ्ग *see* पूज.

पुजाव, *v. a.* = पूज, *q. v.*

पुजाएव, worship.

पुतङ्ग, a son's wife.

पुन, *adv.* again, *see* पुनि.

पुनसति, *adj. fem. agreeing with गंगे* (*Vid.* LXXVIII. 2), holy.

पुनरवस्त्र, the seventh *nakshatra* (*Punarvasu*) or lunar mansion of the rainy season.

पुनि, पुन, पुन, *adv. & conj.* again : on the other hand, still, nevertheless.

पुनौता, *adj.* holy, sacred.

पुन्य, holy : a good action : the good actions of a former life : *Vid.* XXXVIII, 1, *instr.* पुन्ये *for* पुन्ये *for metre.*

पुर (1), a city, a town : पुर परिजन, the townfolk.

पुर (2), and पूर, *v. a.* and *v. n.* ; following forms are noted : 1 and 2 *Imperat. & Simp. Pres.* पुरिए ; 2

परह ; 3 *Fut.* पुरत ; *Past Part.*

पुरल, पूरल ; to fill : to fulfil, complete, do : to fill, be filled.

पुरत, *see* पुर (2).

पुरंदर, the god Indra.

पुरव, *adj.* former : *subst.* former times, olden days : पुरवक पुन्य (*Vid.* XXXVIII, 1) the virtuous

actions of a former life : *cf.* पुरव, पुरव.

पुरवा, a collective name for the three *nakshatras*, or lunar mansions *Pūrva-Phālgunī*, *Pūrvāśāḍha*, and *Pūrva-Bhādrapadā* ; the first of these is the eleventh *nakshatra*.

पुरवाची, a citizen.

पुरविल, *adj. & adv.* former : formerly.

पुरल, पुरह, *see* पुर (2).

पुराव, *v. a.* to fill, fulfil.

पुराएव, fulfilling.

पुरान, (*Vid.* LXXIII, 2, पुराने *for metre*) *adj.* old.

पुरिए, *see* पुर (2).

पुरख, a man, a husband.

पुरव, = पुरव, *q. v.*

पुरव = पुरख, *q. v.*

पुरवाहन, the fore-noon.

पुलकित, *adj.* with the hair standing on end : thrilled : delighted, pleased.

पृथ्वी, the earth.

पूख = पुख, *q. v.*

पूख *v. a.* to ask, inquire : this verb is frequently written पुख, but this is incorrect, except when the vowel is shortened according to gram.

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पूखव, पूखि, *emph.* पुचिञ्चो, the act of asking, a question.

पूज, *v. a.* 1 *Past.* पूजलङ्ग ; *Indecl. Part.* पजि ; to worship, offer worship to ; also पूजि पुजाव (*Vid.* XXXVII, 2).

पूजेरौ, a worshipper.

पडौ, a kind of cake, or sweetmeat ; it is not easily digested, hence the proverb, about one who attempts

*things he cannot do*, घौउ पचे नहिँ,  
पूड़ी ला सारि, a fight for cakes,  
when ghi won't digest.

पव, the East.

पवा, an inhabitant of the East.

पूर, *v. a.* = पुर (2), *q. v.*

पूरन, *adj.* full.

पूरपक्क (F. 5), the premises of an  
argument. पूरपक्क राख to prove  
an argument.

पूरव, the East : *also* पुरव, *q. v.*

पूरल, *see* पुर (2).

पूरी, wheaten dough, for making  
cakes ; *cf.* पूड़ी.

पल, a bridge.

पैआज, onions.

पेट, the belly, a glutton ; *cf.* पेट.

पेटकुनिआ, the act of lying on the  
belly on the earth.

पेटार, a basket, a trunk ; *Prov.*  
याकल बरद के पेटार भारी, for a  
tired bullock even a basket is too  
heavy.

पेटू, पेटुआ, a glutton.

पेट, the belly ; *cf.* पेट.

पेटि, a market.

पेनवाह, a driver of cattle with a पैना,  
*q. v.*

पेन्ह, *v. a.* to put on, wear (clothes) :  
to adorn one self with any thing.

पेन्हव, the act of putting on.

पेखर, (پیشتر) *adj.* first.

पै, पय, *adv.* used to give emphasis,  
surely, सेह पै, he alone.

पैआँ, the foot.

पैचा, *or* पैच, the act of borrowing.

पैड़ा, a road.

पैट, *v. a.* to enter : to rush into.

पैटव, entrance.

पैना, a cattle-whip *or* goad.

पैनि, a "pyne," *or* main drain for  
irrigation.

पैर, the feet, the leg : *see* पहर.

पैरख, (= पौरख), manliness, cour-

पैस, *v. a.* = पैट, *q. v.* [age.]

पैसा, a pice : a small copper coin.

पाचार, straw, after being broken and  
trampled on at the threshing floor :  
that part of the stalk which is  
cut off with the ear : *cf.* नार.

पौह, *v.* लाँगड़.

पोखर, पोखरि, पोखरी, a tank : *obl. plur.*

पोखरन, F. 31.

पोह, *v. a.* to rub, *or* wipe off.

पोहव, wiping.

पोढी, a small kind of fish.

पोड़ा, *adj.* stout, robust.

पोथा, पोथी, a book.

पोस, *v. a.* to nourish, bring up,  
cherish : (Sal. III) in *neut.*  
*sense*, to be nourished, to grow up.

पौनौ, a small kind of basket for  
holding clothes.

प्रगन्ना, a fiscal division, a *pargand*.

प्रति, *Prep.* in the presence of.

प्रतिपाल, the act of protecting : बचन  
प्रतिपाल कर, to act up to one's  
words.

प्रत्यच्छ, *adj.* visible : in the presence  
of (*very common in this sense*).

प्रथम, *adj.* first : (Fid. LIX, 2) the  
first consonant, viz. कः the 1st,  
25th, and 28th consonants form the  
word कमल, a lotus ; *see* पचौस,  
and अठाइस : (Fid. LXII, 1) the  
eleventh consonant is ट, which  
with क, forms कट, a promise ; *see*  
एकादस.

प्रथमहि, प्रथमहिं, *adv.* first, for the first time.

प्रनाम, obeisance, reverence; *in correspondence*, "my compliments" to so and so.

प्रश्न, a question.

प्रसन्न, प्रसन्न, *adj.* pleased, gracious: *see* परसन्न.

प्राण, प्राण, life: (*old abl.*) प्राणहँ.

प्राणवती, (*Vid.* XXXVII, 8) N. P.

प्राण, = प्राण, *q. v.*

प्रिय, *adj.* beloved, = पिच्छा. *q. v.*

प्रीत, प्रीति, affection, love.

प्रीतम, a beloved one.

प्रीति, = प्रीत, *q. v.*

प्रेम, love, affection.

## फ

फका, the act of putting *or* throwing a handful of food into the mouth; *Prov.* *About a poor man who should be modest, but who is greedy at a dinner-party*; जिनकर भूजा नहिं, तनिकर फका बड़, he who (at home) never touches parched grain, is now gobbling large handfuls: *cf.* फाँक.

फटक *v. a.* to separate: to winnow.

फटकनाइ the act of winnowing.

फटकव the act of winnowing.

फटका (*fem.* फटकी), फटकाह (*fem.*

फटकाहि) *adj.* scattered; hence large; *Prov.* बूड़ि मौआँक फटकाहि आँखि a foolish Miyā' has large eyes; बूड़ि मौआँ कँ फटको दाढ़ी, a foolish Miyā' has a ragged beard.

फटके फटके, *adv.* separately, apart.

फटाक, unconnectedly; suddenly unawares.

फटा, फट्टा, a split length of bamboo.

फड़, *v. n.* to bear fruit, to fructify: to ripen.

फणि, possessing the expanded hood *or* neck of a snake, but especially of the Cobra: a snake: फणि मणि a precious jewel supposed to exist in a snake's head: *often compared to a lady's face.*

फना, a snake's hood.

फरक, (فراق), *adv.* separate.

फरफराहटि, throbbing.

फराक, distance.

फरोह, dawn.

फर, फल, फड़, a fruit: (*Vid.* XVI, 8) *the fruit beloved by Siv is the bel, noted for its roundness and hardness: see* तापति, पति, *and* कासधेनु.

फसिल, (فصل), a harvest.

फाँक (1), *v. a.* to gobble, to toss into the mouth hurriedly: *cf.*

फका, फाँक.

फाँक (2), = फूँक, *q. v.*

फाँकड़, the lungs.

फाँस, a noose, a snare: *old loc.* फाँसे (*Vid.* I, 5).

फाट, *v. n.* to be torn: to be torn out.

फाटव, the state of being torn.

फाटिक, glass, crystal.

फाड़, फार, *v. a.* (*act. of* फाट) to tear, to break: to open.

फाड़व, a tearing.

फातमा, Fátimá, the mother of Hassan and Husain.

फार (1), = फाड़, *q. v.*

फार (2), a ploughshare.

फिर, फौर, *v. n.* to turn, to twist, to leap, (*Vid.* LXXVI, 8) फिरइहि = फिरै अहि.

फिरंगी, a European.

फिरब, a turn.

फिरिआदौ, (فريادي) a complainant.

फौका, *adj.* tasteless.

फौर, *v. n.* = फिर, *q. v.*

फुचौ काटी, pen and inkpot.

फुट, फुल, फूट, *v. n.* to blossom: to burst into blossom, to burst out, burst: (*of a burglar*) to break into a house: to be broken, cracked; *Prov.* फुटल भाँड़ संगौ पुन जोह, a cracked pot looks for a companion, *i. e.*, the fox who lost his tail: to quarrel amongst oneself, *Prov.* घर फूटे गमार लूटे, when there is disunion in the house even fools loot it: *cf.* फुर.

फुद्दी, a small kind of bird.

फुफकार, the hissing sound of a serpent.

फुर, *v. n.* to be guessed, *Prov.* फुरलौ कछौ, तौ डरलक जछौ, where was it guessed by you? where he beat me, *an allusion to the instructive power of the ferule: cf.* फुट.

फुरसति, (فرست) leave, liberty.

फुल (1), = फुट *q. v.*

फुल (2), फूल, a flower, a blossom.

फुलडाली, a flower-basket.

फुलवाड़ी, a flower-garden.

फुला, *v. n.* to blossom.

फुलेल, sweet oil, made from the चमेली, or other sweet-scented flower.

फुसफुसाहटि, whispering softly in the ear.

फुसिआ, फुसिआह (*fem.* ०आहि), one who whispers: a deceiver, one who speaks falsely; *Prov.* फुसिआहि अनिआँइनि के भरि घर वटखरा, a dishonest shopkeeper has her house full of weights.

फूँक, फूक, *v. a.* to blow; to blow up a fire; *Prov.* फूँक न फाँक, टाँग बिचारि कै ताप, you don't even help to keep the fire alight, and you stretch your legs before it to warm yourself, (thus preventing other people enjoying it).

फूजल, *adj.* loosened.

फूट, *see* फुट.

फूरा, *adj.* active, intelligent.

फूल = फुल (2), *q. v.*

फूस, *v. a.* to whisper: to speak falsely: *Indecl. Part.* फूसि, used as *फूसि*, a lie. [*adv.*, falsely.]

फेक, *v. a.* to throw.

फेकब, a throwing.

फेफड़ि, puffing and blowing.

फेर, *v. a. and v. n.* to turn aside, or away; *Vid.* XLIX, 1, मुख फेर, to turn aside the face: to whirl.

फेरब, turning aside.

फेरा, फेरौ, a circuit, routine.

फेरि, *adv.* again: hence, on the contrary, on the other hand.

फेरौ = फेरा, *q. v.*

फाँक, *v. a.* to toss by the handful (food) into the mouth, to gobble: फाँका, a boil, a sore. [*cf.* फाँक.]

फाकचा, a small fish, whose belly swells enormously when blown out by wind—a cruel amusement of little boys.

फोर, *v. a.* to break, smash.

## व

Note. *Many words commencing in this dictionary with व are, in common use and in the selections, spelt with व.*

वइसाव, *v. a.* to cause to sit, = वैसाव  
वएर, the jujube tree. [q. *v.*

वएस, वयस, age (of a man or woman),  
period of life; प्रथम वएस, first  
youth.

वँश, a family.

वक, a crane.

वकवाद, verbal quarrelling, wrangling.

वकस, the English word "box."

वकरा (*fem.* वकरौ), a goat: *cf.* बकर.

वकलेल, *adj.* foolish.

वकसीस, (بخشش), a present.

वकुचा, (بقچه), a bundle of clothes.

वकर ( *fem.* वकरौ ), a goat: *a she goat's face is supposed to resemble that of a poor man, hence the prov.*

वकरीक सन मूँह, सुसर सन पोड़ा, he's  
got a face like a she goat's, and  
yet he is as stout as a pestle: *cf.*

वकरा.

वखरा, division, the act of dividing;

*Prov.* पानि सँ माँह, नौ नौ कुटिआ

वखरा, the fish are still in the water  
and they divide them each into  
nine slices, *i. e.*, they count their  
chickens before they are hatched.

वखान, a tale, narrative.

वखारी, a granary.

वखेआ, a kind of sewing, coarse  
quilting.

वखोड़ा, the bark of a tree.

वखा, name of a tribe of gipsies; *Prov.*  
*about one who does badly what he*

*might be expected to do well,* बुड़बक

बखोक खंदक सँ डेरा, the foolish  
Bakho set up his tent in a pit.

वगड़ा, a sparrow.

वगै, form, shape, appearance.

वंगा, the cotton plant.

वंगाली, a *Bangali*. *The Bangalis speak very bad Maithili and hence cannot be understood, hence the following Prov. is used with reference to any one who does not speak plainly* एक बंगाली, दोसर तातराह,  
in the first place he is a *Bangali*,  
in the second place he stutters.

वंगौरा, *adj.* foolish; *Prov.* बाप वंगौरा,  
पूत चौतार, the father is a fool,  
and the son intelligent.

वच (1), voice, speech: a word.

वच (2), वाँच, *v.n.* to escape, be saved.

वचन, voice, speech: a word.

वचव, escape, the act of escaping.

वचाव, *v. a.* to cause to escape, to save,  
(*Vid.* XL, 12) वचाओव, *for* वचाएव,  
you will cause to escape: *hence*  
you will conceal.

वजइ, वजत, *see* बाज.

वजड़ा a kind of millet.

वजनिआ a player on musical instru-  
ments; *Prov.* बाबाजीक बाबाजी,  
वजनिआक वजनिआ, the saint of  
saints has turned fiddler of fid-  
dlers; *i. e.*, his pretensions to  
holiness are all hypocrisy.

वजर, वज, a thunder-bolt: *hence adv.*  
violently, tightly, केवाड़ वजर कर,  
to fasten a door tightly: वजर नौँद,  
a thunder-bolt sleep, a sleep so  
sound that even a thunder-bolt  
will not break it.

वजवउँ, *see* बाजव.

बजार, (بازار) a market.

बजाव, बजावे पठाव, *v. a.* to send for,  
*or* call a person = *Hindi* बुलाना.

बजै कथि, *see* बाज.

बज्र = वजर, *q. v.*  
 बटनाई, the art of rope-making.  
 बटवारी, high-way robbery.  
 बटेर, a kind of quail.  
 बटोर, *v. a.* to collect.  
 बटोहिआ, बटोही (*fem.* बटोहिनि), a wayfarer.  
 बट्टा, a kind of large metal cup.  
 बट्टू, a pot for boiling rice, of globular form.  
 बड़ (1), *adj. and adv.* (*fem.* बड़ि) large, great: very: सभ सँ बड़ greatest: *see* बड़ा.  
 बड़ (2), the “bur,” or banian tree.  
 बड़द, बरद, an ox.  
 बड़पन, बड़पन, बड़ाई, greatness.  
 बड़ा, one who is great, a great man; *nom. plur.* बड़े: बड़ा is properly a Hindi word. The Maithili form is बड़: in Maithili the form बड़ा is properly only used as an oblique form or agreeing with a noun in an oblique case, as in *Vid.* III, 6; XLI, 6; and XLIV, 5.  
 बढ़, बाढ़, *v. n.* to increase.  
 बढ़नौ, a broom for sweeping with.  
 बढ़व, increase.  
 बढ़ाव, *v. a.* to cause to increase.  
 बताव, *v. a.* to show, explain: बताए दे or बता दे, to tell.  
 बतास, wind: बतास कर, to fan: *Vid.* LXXIV, 4, बतासे for sake of metre.  
 बताइ, *adj.* mad.  
 बतुसाइ, *adj.* rheumatic.  
 बत्ती, a lath, or thin piece of wood: hence the cross pieces of a roof, *see* कोरा.  
 बथान, a fold, or enclosure for cattle; *Prov.* बुद्धक मीयाँ माँक गाम बथान, the foolish Miya' has his cattle

fold in the midst of the village.  
 बदन, face, countenance.  
 बद्साही, (بادشاهی) reign, majesty.  
 बदास, a kind of grain, “gram.”  
 बद्, a scoundrel, a blackguard.  
 बध, murder, slaughter.  
 बधवाइ, (*cf.* बाध), a man who watches the fields of a village and guards them; a *garde champêtre*.  
 बघाव, a song of congratulation.  
 बधू, a wife.  
 बन (1), *v. n.* to be made, to be manufactured: (of a field) to be ready, prepared, cultivated; *Prov.* जेकर बनल अखट्वा रे, तेकर बारहे मास, he whose fields are ready in Ashārḥ, is ready also all the year round.  
 बन (2), a wood, a forest: *old loc.* बनहिं.  
 बन (3), that which binds: निबिबन, that which binds a woman's petticoat (नौबि), a kirtle.  
 बनव, the state of being created.  
 बनवैइथि, *see* बनाव.  
 बनसि, a fish-hook.  
 बनाएव, shaping, making.  
 बनाव, concord, reconciliation.  
 बनार, a trace, a sign.  
 बनाव, *v. a.*; 3 *Periphrast. pres.* बनवैइथि; to make, concoct, create.  
 बनिआँ, (*fem.* बनिआँइनि) a shop-keeper.  
 बनिसार, a binding-house, *i. e.*, a बनौज, a merchant. [prison.  
 बनैआ, *adj.* wild.  
 बनौधिआ, a man of Banaudh, whence the best peons are supposed to come.

बंद, a tie, a knot *or* button for fastening clothes.

बंध (1), a bond.

बंध (2), to bind: to perform.

बंधक, pawning, giving things in pawn.

बंधन, bonds, binding.

बंधाव = बान्ह, *q. v.*, *Muhammadian* 3 *past*, बंधालक.

बंधु a friend: a relation.

बंधुआ, a prisoner.

बन्हाव, = बान्ह, *q. v.*

बंधुक, a kind of red flower so called.

बपौटी, a father's share in the family property.

बबा, बप्पा, a father.

बबुआन, *plur.* of बाबू, *q. v.*

बबुर, a thorny kind of tree.

बसरटिया, *adj.* left-handed.

बयर, enmity.

बयस, बरस, age, period of life.

बर, good, excellent: a bridegroom.

बरख, a year.

बरखा, rain.

बरकी, a spear.

बरजउबति, बरजौमति, an excellent, *or* beautiful damsel.

बरजन, an excellent man: a great person.

बरती, one who fasts, an ascetic.

बरद, बडुद, a bullock: *Prov.* कोढ़ि बरद के फेफड़ि बज्जत, it's the lazy bullock that puffs and blows; *cf.* हकम *for* a similar proverb.

बरन, *v. a.* to tell, (*F.* 1 &c.), बरनौ, *Hindi form*, I tell; (*id.* 73) बरनत, *Kanauji for* बरनैत.

बरनन, a tale, a story.

बरहा, a rope.

बराह्मन, a brāhman.

बरिआत, a bridal procession.

बरिस (1), बरौस, a year.

बरिस, (2) *v. n.* to rain: *also active*, to rain, to pour rain.

बरिसात, the rainy season, the rains: rain.

बर, *adv.* rather.

बलकवा, = बालक, a child, an infant.

बल, force, strength.

बलवीर, a great hero.

बलवे, name of a town on the south side of the Ganges, near Mokāmā.

बलित, *adj.* surrounded.

बलुवाह, sandy.

बल्ल, a fool.

बल्लपन folly.

बल्लि, बल्ली, a creeping plant, a creeper.

बस (1), *adj.* under the control of, subject to; बस हो, बसि रह, to be under the control of.

बस (2), *v. n.* to dwell, to be, remain.

*Indecl. Part.* बसी *for* sake of metre.

बसन, clothes, dress.

बसंत, the Spring season, including the months of Chaitra and Baisākh; (*Vid.* LX, 4) *cf.* अनुज; here बसंत means the time when flowers (कुसुम) appear; कुसुम also means a woman's courses, and hence बसंत means the three days of a woman's courses, during which her husband may not approach her. The younger brother (अनुज) of बसंत is therefore the fourth day, when her husband may approach her.

बसव, the act of dwelling.

बसह, a bull.

बसान, wind.

बसि रह, *v. n.* to be or remain under control, *cf.* बस (1).

बसु, *see* बस (2).

बसुला, a kind of adze, or axe.

बसैला, a young bamboo.

बस्तर, clothes, dress.

बस्ती, a dwelling.

बस्तु, a thing : goods and chattels.

बह *v. n.* to flow (*of a stream*), बहि जा, to float away, be washed away; to blow (*of the wind*): to bear; to work a plough.

बहब, the act of flowing.

बहरा, *v. n.* to go out, बहराय जाएव, to go outside.

बहसल, *adj.* wilful, spoilt; *Prov.*

बहसलि जोलहिनि बापक दाँडी मोचे, a wilful Jolhini will pull her own father's beard.

बहाड़, *v. a.* to sweep.

बहाड़ब, a sweeping.

बहानाँ, a pretence; a concealing, disguising.

बहार, *adv. and prep.* without, outside.

बहाल, (बाल), the act of preserving.

बहिआ, a slave without pay: *cf.*

चरवाह (1), and चाकर.

बहिन, बहिनि a sister.

बहिर, बहीर, *adj.* deaf.

बहिरा, (*obl.*) a deaf man; *Prov.*

बहिराक सुतनहिँ कौ, अन्हराक जगनहिँ कौ, what does a deaf man lose by sleeping, or a blind man by waking: this word is properly an oblique form of बहिर, and can

only be used in the oblique cases: so also अन्हरा is an oblique form of आन्हर.

बहीर = बहिर, *q. v.*

बज (1), 3 *simp. pres.* of बह, *q. v.*

बज (2), a wife, a spouse.

बज (3), बजत, बजतो, *adj.* many, much: *adv.* very: again: in many ways.

बहेड़, *adj.* incapable, lazy, inattentive. [tive.]

बहे, *see* बह.

बाउर, *adj.* mad.

बाबोन, a dwarf.

बाँक (1), *adj.* bent, distorted: cruel,

बाँक (2), an armlet. [averse.]

बाँका, *adj.* foppish, well dressed: excellent, बाँका बौर, an excellent hero.

बाँग, cotton.

बाँच, *v. n.* to escape, remain secure

बच, *q. v.*

बाँचब, escape.

बाँकौ, barren (*of females*).

बाँट, *v. a.* to divide, partition; *Prov.*

मीआँ मरिहँ तो सिरनी बटिहँ, (*where बटिहँ is a Muhammadan form of 3 Fut.*) The Míyā' will die, and then distribute sweetmeats, *i. e.*, he has promised to do so, but keeps putting it off.

बाँध (1), *v. a.* = बान्ह *q. v.*

बाँध (2), an embankment, धर्मक बाँध (*Sal. XII*) an embankment made by the power of my virtue.

बाँस, a bamboo; (*Sal. I*) green bamboos are considered lucky to make a bridal chamber of.

बाँसुलौ, a flute.

बाँह, बाँहि, बाँहिँ, बाँझ, *Irreg. acc.* बाँझ  
the arm : बाँह ले, to fight.

बाक, the voice ; बाक नहिँ, there was  
no voice, I could not speak. *Vid.*

XXXIX, 8, बाके for sake of metre.

बाकर, a goat.

बाग, a horse's rein.

बाघ, a tiger.

बाचाल, *adj.* eloquent.

बाचा, बाच्छा, the young of any animal,  
*esp.* a calf.

बाज, *v. n.* (*Pres. Part.* बजैत, *Irreg.* 3  
*Pres.* बजइन (*Vid.* LXXXII, 4),  
(*Harkh.* XI, 6, *Kanauji pres.*  
*part.* बजत) ; to speak.

बाजब, (*old Loc.* बजबऊँ, even in  
speaking) speech ; music.

बाजी, a horse.

बाजूबंद, an armlet.

बाट, a path, a road : बाट ताक, to  
look for the path, *i. e.*, to expect  
anxiously.

बाटो, a small metal cup, or vessel.

बाडो, the ground immediately round  
a house ; *Prov.* बाडो गेल्ले पात नहिँ,  
घर गेल्ले केरा, if he went into the  
garden and could not find a plan-  
tain-leaf, how could he find a plan-  
tain in his house.

बाढ़, बड़, *v. n.* to wax, increase.

बाढ़नि, a broom.

बाढ़व, wax, increase.

बाढ़ि, a flood.

बात, news ; speech ; thing, subject.

बाता, wind.

बाती, a light, candle.

बादर, a cloud.

बाध (1), lands surrounding a village,  
*as distinct from the बस्ती or home-*

stead, and from the गोरेड़ा or rich-  
ly manured lands close to the  
houses, and the दोहट, or lands at  
a distance from the homestead.

बाध (2), a prohibition, objection :  
hindrance.

बाध (3), *v. a.* to prohibit, object to :  
interfere with, hinder.

बाधब, hindrance.

बाधा, = बाध (2) *q. v.*

बान, an arrow, बान समान, like an  
arrow : *Vid.* XLIX, 5, बाने for  
sake of metre.

बानर, a monkey, *Prov.* बानरक हाथ  
में नारियर, a cocoanut in a  
monkey's hand, *i. e.*, it is of no  
use to him.

बानि, habit, custom.

बानी, voice, words.

बान्ह, बन्हाव, बाँध, and बंधाव, (*the*  
*first of these forms is considered*  
*the correct one*) or बान्हि दे, *v. a.*  
to bind, tie : hold fast, धैरज बान्ह,  
to have patience : to build.

बाप, a father.

बापत, relations, brethren.

बाबा = बाप.

बाबाजी, a mendicant present, *Prov.*  
(*about a poor temple*) बाबाजी गेलाह  
बहरा, मठिया भेल खून, the priest  
went out, and the temple was  
then empty.

बाबू, बाबू, a title of extreme honour,  
a gentleman of high position :  
*irreg. plur.* बबुखान.

बामन, a brāhman, usually applied to  
brāhman's of the Pachhimá sept  
of bastard brāhman's.

बास, or बासा *adj.* left, not right,

(*Vid.* LXIII, 7, *see* बुना); (*Vid.* IX, 1) *the vowel to the left of the third vowel (इ) is आ, which forms the first syllables of आउ, "come!" : adverse.*

बास, (*or* बास *for sake of metre*) : a fair one : a damsel.

बासु, wind.

बारह, *num.* twelve.

बारि (1), *adj.* young, tender.

बारि, (2) water.

बाल (1), *see* बालु.

बाल (2), बालक, *adj.* young : a child, baby.

बालपन, *or* बालापन, childhood.

बालमु, a bridegroom, a husband.

बालापन, *see* बालपन.

बाल, बालु, बालू, sand.

बास (1), scent, odour : fragrance : (*Vid.* II, 1, बास *for sake of metre*).

बास (2), *v. a.* to scent, to give fragrance to (*Vid.* LXXVII, 3) करपूर पान बासलि, I scented the *pán* leaf with camphor, I put small pieces of camphor into the *pán* leaf.

बास (3), = बासा *q. v.*

बासन, a vessel, a basin.

बासा, a dwelling house.

बाहन, a conveyance : that on which a person rides : the animal on which a deity is supposed to ride : *the बाहन of Indra* (*Vid.* XVI, 2) is Airávat, the king of elephants, *that of Siva* (*Vid.* XVIII, 8) (*or* Har) is a bull, *that of Durgá* (*or* Debí) (*Vid.* XVI, 7, and XVIII, 5) is a lion.

बाहर, *adv.* outside.

बाहरक, *adj.* external.

बाहा, a stream, a current.

बाऊँ, *Irreg. acc. of बाँऊ, q. v.*

बाऊलता, the creeper of the arm, a woman's arm compared to a creeper.

बिछन, बिछनि, (*Skr.* व्यजन, *Pr.* बिछणो), a fan.

बिछा, बीछा, seed.

बिछान, the act of having young, *e. g.*, एक बिछानक गाए, a cow that has had one calf.

बिछाह, बिछाहि दे, *v. a.*, to marry one person to another : *Subst.* a marriage ; *Prov.* भेल बिछाह, मोर करबह कौ, (*a woman addresses an old lover*), I am now married, what can you do with me.

बिछाही, wedded.

बिछोग, separation.

बिछोगि, (*Fem.* बिछोगिनि) deprived of ; forlorn.

बिकरी, sale.

बिकल, *adj.* uneasy, anxious : confused, confounded.

बिकसित, *adj.* bright, shining.

बिकौआ, a sect of high caste Bráhmans, who make a living by selling themselves (*बिक*, to sell) as husbands to women of lower caste.

बिख, poison.

बिखधर, बिषधर, *adj.* poisonous.

बिखम, बिषम, *adj.* uneven : intolerable.

बिखिन, *adj.* uneasy, tormented : unbearable, intolerable.

बिखै, a thing, subject.

बिगड़ौआ, बिगड़ू, a spoiler, one who spoils.

विघटाव, *v. a.* to spoil, to cause to turn out badly.

विघटाएव, spoiling.

विच, बीच, *adv. & prep.* between : in the midst.

विचल, *v. n.* to change, alter.

विचलब, change.

विचला, (*fem.* लौ) *adj.* middle.

विचार (1), discrimination, judgment ; (*Vid.* LI, 1, विचारै *for metre*).

विचार (2), *v. n.* to consider.

विहना, (*Fem.* विहनी) one who collects ; गोदटा विहनी कतऊँ कोहवर बैस, how can a woman who collects cow-dung, (expect to) sit in a bridal chamber.

विह्वाओन, = विह्वौना, *q. v.*

विह्विया, toe-rings.

विह्वौना, the bedding of a bed.

विजय victory.

विज, बीज, a seed.

विङ्गार, a seed-bed.

वित (1), wealth.

वित (2), वीत, *v. n.* to pass away ; also विति जा.

वितब, passing away.

वितित, *adj.* passed away, expired ;

वितित हो, = वित, (2), *q. v.*

विथार, *v. a.* to stretch, extend.

विदलित, *adj.* rent asunder : (*fig.*) heart-broken.

विदा, the act of leaving a place, विदा हो, to go away, leave ; विदा कर, to allow to go.

विदार, *v. a.* to tear, rend.

विदारब, tearing, rending.

विदेश, बिदेश, a foreign country, a distant land, (*Vid.* LV, 1, बिदेशे *locative*).

विदेहा, the god of love, Kám Deb.

विद्यापति, the celebrated poet of that name.

विध, a ceremony ; *Prov.* विद्या सँ विध भारी, the ceremony is more looked after than the actual marriage, (following the letter, and avoiding the spirit of the law).

विधाता, God, the Creator : fate.

विधि, manner, method, way, कौने

विधि, how ; वहु विधि, *adj.* various, of many kinds, *adv.* in many ways : fate, विधि बस, accidentally : God, the Creator, Brahmá, who (*Vid.* XVII, 4) has four faces, see दौस, and मिलाव.

विधुआ, *v. n.* to become melancholy, sorrowful : to become angry ; *Prov.* उचौत कहनै, संग विधुआय, if you speak the truth your friend will get angry.

विन, बिना, विनु, *prep.* without ; विनु is the usual word in *Vid.* ; it occurs 14 times, *agst.* बिना, once, and विन, not at all.

बिनसओ, (*Vid.* LXXVIII, 2,) *obsolete* 1st *Pres.* I pray to = बिनसऊँ, *from root* बिनस.

बिना, = विन, *q. v.*

बिनिंदक, that which puts to shame.

बिनौतौ, prayer, a prayer.

विनु, = विन, *q. v.*

बिनोद, pleasure, gratification.

बिंद, बिंदु, a drop, spot, bead.

बिंदक, one who discriminates, or appreciates.

बिंदु, बिंद, a drop, spot, bead.

बिपत्ति, distress, calamity, misfortune.

विपरित, दिपरीत, *adj.* reversed, contrary, averse, repugnant: (*Vid.* XXXIII, 1) विपरित खूरत (छुरत), *coitus a tergo*.

विवाह, marriage.

विवाहित, *adj.* wedded.

विवाही, one about to be married, a bride or bridegroom.

विवेक, wisdom, discretion, discrimination.

विमल, pure, spotless. [ed face.

विमल (fem. विमलि) *adj.* with avert-  
विंब, a tree bearing a red fruit.

विरंग, in the phrase रंग विरंग (*Sal.* XVI), of various colours, cf. रंग रंग, *id.* III.

विरमान, a queen (?)

विरवा, = वौड़ा, *q. v.*

विरह, (*instr.* विरह) separation.

विराति, *see* राति.

विरास, agitation, disturbance.

विरिञ्चा = वौड़, *q. v.*

विरोध, opposition, काज आलस दुड़ परम विरोध (*Vid.* XX, 5) between action and sloth there is a great difference.

विर्ज, *for* ब्रज, the country where Krishna sported with the cowherdresses. विर्ज नारी, a woman of Braj.

विलकुल, (بالكل) *adj.* all, entire.

विलंब, (*loc.* विलंबे) delay.

विलस *v. n.* (*Harkh* XVI, 3, *Kanauji* 3 *Pres.* विलसत) to caress, wanton, sport amorously.

विलसव, caressing.

बिल्लाई, बिलार, a cat.

विलाप (*Vid.* LXXVII, 8, *for metre* विलापे), lamentation, a lament.

बिलार, (*Fem.* बिलारि), a cat; *Prov.* खिसिआरलि बिलारि धुर खुर नाचे, an angry cat scratches the dust with her claws; *i. e.*, helpless rage expends itself on the meanest objects.

बिलास, (*loc.* बिलासे, or *for metre*) enjoyment, amorous sport.

बिलासिन, बिलारिसिन, a damsel with whom one sports, a bride.

बिलौकी माँग, cf. भेलौकी *v. n.* to ask for a wedding present. Part of the wedding ceremony.

विशेष, *v.* विशेष.

विशत, *adj.* white, shining.

विषधर, बिखधर, *adj.* venomous.

विषम, बिखम, *adj.* uneven; cruel.

विषाद, sorrow, dejection.

विसना = बिस्नुना *q. v.*

विसर, *v. a.* to forget: desert.

विसरनमा, a thing forgotten.

विसराम, *v. n.* to be at rest, be tranquil: *Vid.* II, 2, विसरामेँ, ? *for* 3 *Pres.* विररामे.

विसलेख, separation.

बिस्नुन, the god Vishnu.

बिस्नुना, *v. n.* to dream, = विसना.

विसेख, विशेष, speciality; special meaning, purport.

बिह, बिहि, बौह, the Creator: fate.

बिहाड़ि, wind.

बिहान, morning, dawn.

बिहि, बिह, बौह, God, the Creator; fate, *Prov.* भरखँ भर पुनु बिहिक् सुभाव, it is fate's nature to fill the full, *i. e.*, to him that hath shall be given.

बिहस, *v. n.* to smile.

बिहसव, the act of smiling.

बौआ, बिआ, seed; progeny, offspring.

बीच, बिच, *adj.* between, middle :  
*subst.* that which is between, difference : *prep.* between.

बीह, बीह, a scorpion : centipede.

बीज, बिज, a seed : algebra : = वीर्य, semen virile, *in opposition to* रज the menstrual excretion ; *the union of these two is supposed to be the cause of production. Hence, when applied to inanimate objects, such as the earth, the two together बीजरज mean poetically the soil, which is the efficient cause of production : (Vid. XVIII, 3) सिखर बीज the pomegranate.*

बीड़ा, बिरवा, बिरचा, a roll of betel-leaf prepared for eating.

बीत, *v. n.* = बित, *q. v.*

बीबी, the mistress of a house, a lady.

बीर, a hero.

बीस, *num.* twenty, (*Vid. LIX, 3*) the twentieth consonant, *i. e.*, न, *see पचैस : also* = बिस poison, *as in Vid. LXIII, 6, where there is a pun on the two meanings of the word.*

बीह, बिह, बिहि, God, the Creator : fate.

बुभ, बुभत, बुभय, बुभल, बुभलन्दि, बुभलि, *see* बुभ.

बुभाव, *v. a. forms noted are 3 Simp. Pres. बुभात, and बुभाविच, 1. and 2 Fut. बुभाएव, 2 Fut. बुभैवह :* to cause to understand, to search : to satisfy.

बुभाएव, instruction.

बुभाओन, a persuading : hence deceiving.

बभि, बुभिए, बुभ, *see* बुभ.

बुभैवह, *see* बुभाव.

बुड़, बूड़, *v. n.* to drown, be drowned : to drown oneself ; *n. b.* बूड़, *is the correct form.*

बुड़व, drowning.

बुड़पन, folly.

बुड़िक, or बुड़क, or बुड़कहा. *adj.* foolish ; *Prov.* देख के बुड़क, उठ के अलगुनाइ, he looks a fool, but he gets up early in the morning, *i. e.*, you won't catch him napping.

बुढ़पन, बुढ़पन, old age.

बुड़िआ, an old woman ; *Prov.* बुड़िआ मरै मरम सँ, घौ पुतइ उपहास, an old woman dies surely (*lit.* in a vital part), when her daughter and daughter-in-law are ridiculed for going astray.

बुताव, *v. a.* to put out, extinguish.

बुध, *adj.* wise.

बुधग्रह, the planet called Budh.

बुधजन, a wise man.

बुधिआर (*fem.* बुधिआरि), बुद्धिमान, *adj.* wise.

बुधिजन = बुधजन, *q. v.*

बुन, बुना, बुंद, बून, a drop of water (*only बुन and बुंद in this sense*) : a cypher ; (*Vid. LXIII, 5*) 60 — 10 = 50 ; take away the cypher, and 5 remains, which is पंच ; पंच also means an assemblage of five people, hence people in general : (*id.* 6), two added to a cypher becomes 20, which is बीस, which also means poison : (*id.* 7), a unit followed by nine cyphers forms a thousand millions called in Sanskrit (पद्म) which also means a lotus. Hence nine (नव) to

the left of nine cyphers is 9,000,000,000, or नव पद्म, a young lotus.

बुलकुंज, a kind of flower.

बुभ, and also बुभ, *v. a.* the following forms are noted, 1 *Simp.*

*Pres.* बुभिए, बुभिए: 3, बुभ, बुभय,

बुभु; 2 *Imperat.* बुभु, बुभू; 3 *Fut.*

बुभत: *Past. Part.* बुभल, बुभल;

3 *Past.* बुभलन्दि: *Indecl. Part.*

बुभि, बुभि; to understand: to know, perceive: the passive is formed with पड़, thus बुभि पड़, to be understood: see *gram.* § 185.

बूड़, *v. n.* = बुड़, *q. v.*

बूड़न, the act of drowning.

बूड़ि, a fool.

बूढ़, (*fem.* बूढ़ि) *adj.* old.

बून = वून, *q. v.*

बूरि, *pudenda mulieris.*

बृज, the country of Braj, where Krishṇ spent his boyhood.

बृतांत, an account, a story: a very common word, in conversation of all classes.

बेआकुल, (*fem.* बेआकुलि), *adj.* distracted, distressed.

बेआज, (*Vid.* XIII, 1, बेआजे *for metre*), concealing, excuses.

बेआधि, disease, sickness: ruin; *Prov.* बड़बुधि करयि ता ज़ारेन्हि बेआधि destruction comes to him who displays excess of wisdom, *i. e.*, too many cooks spoil the broth.

बेआपित, *adj.* pervaded: (*of time*) completed.

बेग, बेड़, a frog.

बेघ = बेच, *q. v.*

बत, a rattan.

वेकत (1). *adj.* discrete; manifest, visible, apparent.

वेकत (2), *v. a.* to perceive, *Vid.* IV, 2, वेकतय हृदय लुकावय लाज, your heart perceives it, but conceals it through shame.

वेकूफ, (بےوقوف), a fool.

वेगर, (بےغیر) *prep.* without; खाय वेगर, without eating, without food.

वेगारौ, one who is compelled to give forced labour; a "begāri;" *Prov.*

भल भल सैआँ क बाघे छदलक, नहिँ तँ वेगारौ पड़ितयि, it had been better that a tiger should have caught my Lord, than that he should have been compelled to labour forcibly.

वेड = बेग, *q. v.*

वेच, बेच, *v. a.* to sell; (*Sal.* XIX.)

वेचै, *obl. form of 3rd verbal noun* she went "to sell."

वेचब, sale.

वेटवा, बेटा, वेटआ, a son.

वेटिआ, बेटी, a daughter.

वेड़, a hedge, wall, *Prov.* लच्छमी अवैत कतऊँ नहिँ बेड़, when good luck once comes, no wall will keep her out.

वेड़ा, a chain; difficulty, sorrow.

वेढ़, *v. a.* to hedge, fence in, surround.

वेढ़ब, surrounding.

बेढौ, a granary, a place for storing grain.

बेताल, बैताल, a goblin, demon.

बेथारल, *adj.* wounded.

बेदन, a wound, grief, pang.

बेनाटी, a door-bar.

बेदुलि, a spot of silver fixed as an

ornament on a woman's forehead,  
*cf.* गेदुलौ.

बेघ, *v. a.* to pierce, spear: to hook a fish: to kill.

बेघव, piercing.

बैन = बैन, *q. v.*

बेनिआ, बैनौ, (1), small silver or gold spots on a woman's forehead, which surround the टिकुलौ, or vermilion patch on a woman's forehead.

बेनौ, (2), a braid of hair, braided in a single braid and falling down the back like a tail, as worn by a widow, and by a woman whose husband is absent.

बेपह, *adj.* averse, against.

बेवरजित, *adj.* taken away, abandoned.

बेरहट, or बेरहटिआ, the afternoon meal.

बेरा, बेरि, time, hour, o'clock, कत अह्नि बेरि, how much time is there? *i. e.*, how much of the day is left? time, repetition, एक बेरि, once.

बेरिआ, the afternoon.

बेल, the tree ægle marmelos.

बेलना, a rolling-pin; a potter's wheel.

बेली, a kind of flower.

बेष्ठा, a prostitute; *Prov.* बेष्ठाक पूत बसिष्ठ, a harlot's son has become as great a saint as Basishth.

बैस, *adj.* good, pleasing.

बैसनि, *adj.* full of passion, very amorous.

बैसवा = बेष्ठा, *q. v.*

बैसाह (1), *v. a.* (causal of बैच) to buy, purchase.

बैसाह (2), बैसाहब, buying.

बैठ, *v. n.* to sit = बैस, *q. v.* which is the more correct and usual form; to have nothing to do; *Prov.* बैठल बनिआँ की करे, एहि कोटिक घान ओहि कोटौ घरे, a shop-keeper without custom employs his time moving his paddy from one box to another: बैठ does not occur in *Vid.*, बैस being always used.

बैठक, a seat.

बैठव, sitting.

बैठाल, *v. a.* to cause to sit; बैठा ले, to put on (clothes): a *Hindi* form, the *Maithili* being बैसाव, *q. v.*

बैताल, = बैताल, *q. v.*

बैन, बैन, a word.

बैर, a jujube tree.

बैरी, an enemy, (*Vid.* XVI, 4), the enemy of Siv, the husband of Párbati, was Kám Deb, who was the god of love, and was burnt to ashes by Siv, and hence called अनंग, the bodiless one: (*Vid.* XVI, 5), the enemies of the gods who were the sons of Aditi were the Daityas, see अदिति, and तनय; their preceptor (गुरु) was Sukr, see गुरु.

बैल, a bullock.

बैस, or बैठ, which latter is the less correct and less usual form, *v. n.*, to sit: *cf.* बैठ.

बैसव, sitting.

बैसाव or बइसाव, *v. a.* the following forms are noted, *Past Part.* बैसाओल, *Indecl. Part.* बइसाव, and बैसाए, to cause to sit: to place, arrange: *cf.* बैठाल.

बैसाएव, arrangement.

बोझ, *v. a.* to load.

बोझैल, load-bearing, a bearer.

बोध, *v. a.* to notice, heed : console.

बोधब, notice.

बोरा, a sack.

बोल (1), *v. a. and v. n., the following forms have been noted*, 3 *Simp.*

*Pres.* बोल, बोले, बोलाई, 2 *Imperat.*

बोलह; 3 *Fut.* बोलत; *Past. Part.*

बोलल; *Indecl. Part.* बोलि; *Pres.*

*Part.* बोखैत, and बोखदत : to say,

utter, (*of a bird*) sing : to speak :

बोलल, that which has been said, a

promise : *Prov.* बोललह से बोललह,

फेरि सति बोलह, you've said your say, now hold your tongue.

बोल (2), बोखि, speech, word : promise : consoling speech.

बोलब, speaking.

बोझा, a boy.

बौक, (*fem.* बौकि), *adj.* dumb.

बौराह, *adj.* mad.

ब्यतौत, *adj.* passed away, elapsed.

ब्यभिचार (*Vid.* LI, 2, °चारि for metre), evil practices, debauchery, unchastity, adultery.

ब्राह्मन (*Fem.* ब्राह्मनि), ब्राह्मण, ब्रह्मन, a Bráhmán.

## भ ।

भए, *see* हे।

भड़ैला, भड़ुआ, a pimp.

भँवर, an humble bee.

भकर, भकोस, *v. a.* to swallow hastily, to gobble : to eat greedily, to gorge oneself with.

भक्कू, a fool.

भग, *pudenda mulieris.*

भगजैगनौ, a fire-fly.

भगता, one who has bathed in the Ganges and pretends to have become inspired ; *low caste men do this, and are much revered by their fellows for their pretended sanctity ; hence the proverb*, गँड़ि न धोए, से भगता जाए, a fellow who does not even wash his privities, turns a prophet.

भगनी, a sister ; (*Vid.* XVI, 3) the sister of Som, the moon, was Lakshmi ; Som was the husband of Rohini, who was the fourth daughter of Daksh, *see* दक्, चुता, and पति ; Lakshmi took the bodily form of Rukmini, and as Rukmini her son (तनय) was Pradyumn, who again was an incarnation of Kám Dev ; Kám Dev's wife was Rati. *See* तनय, and घरणी.

भगवा, a cloth to hide the privities.

भगवान (*Vid.* V, 4, भगवाने for metre) God : Krishn.

भगिना (= भागिना), a nephew.

भगेडू, a runaway.

भंग, भाँग, Indian hemp. a name of Sív (*Vid.* LXXXII, 8).

भज, *v. a.* to worship : to change money.

भजब, worship.

भंजौती, the village custom of exchange of services in ploughing.

भट, a warrior, a hero.

भट्टा, or भाटौ, a brick-kiln, a furnace.

भट्टी, (*Dim.* of भट्टा) a still, a place for distilling spirits.

भडुआ, भड़ैला a pimp.

भंडार, a treasury, (*Vid.* XXX, 5) भदन

भंडार, the treasury of love, *i. e.*,  
*puerula mulieris.*

भतीजा, a brother's son, a nephew.

भदौआ, भादव, the month Bhádo.

भद्दा, *adj.* slow in intellect, a fool.

भन, *v. a.* to say, भन *or* भनहिं, *old 3 pres.* he says.

भनव, speech.

भनभनावटि, a humming.

भनसा घर, a cook-room.

भनिता, the last line of a song, containing the author's name.

भवन, a house.

भस, *v. n.* to wander, *see* भस (2).

भसव, wandering.

भसर, भसरा, भसर, = भँवर, the humble-bee, said to be fond of the jasmine; hence a lover, husband.

भय (1), fear.

भय (2), *see* हेा.

भर (1), *adj.* full, full of: जग भर, the whole world.

भर (2), *v. a.* to fill, खंकस भर, to take a person in one's lap; takes double accusative, धरनि बारि भर, to fill the earth with water: to complete, भरि having completed, hence adverbially, till: to be filled.

भरती, a filling, a load: the being entrusted with a duty: enlistment.

भरना, land given in mortgage.

भरनी woof, *see* तानी.

भरस (1), an error, mistake.

भरस (2), भस, *v. n. and v. a.* to wander, to wander over.

भरल, *Past. part.* of भर (2), used as *adj.* full.

भराओन, भराओनि, the wages of filling a hole.

भरि, भर, *adj.* whole, entire: *cf. also*

भर (2): filled with, covered with, *e. g.* नख हत भरौ, covered with scratches.

भरिआ, one who bears or carries.

भरौस, hope: the giving hope, consolation.

भल, *adj.* good: true: भल संद good and evil, virtue and vice.

भलपन, भलाई, भलापन, goodness.

भला = भल (*Vid.* XLV, 5), *g. v.*

भसस, ashes.

भसाव, *v. a.* to cause to float, or float away.

भसाएव, floating.

भसिआ, *see* भास.

भऊँ, the eyebrow; *cf.* भौंह.

भाइ, भाई, भाए, a brother; the first is the more usual form.

भाउँजि, an elder brother's wife.

भाउर, a whirlpool, a circle, *v.* चक-भाउर.

भाओ, nature: price, rate of sale.

भाँग, the stimulating product of Indian hemp, bhang.

भाँगठ, breakage; *Prov.* हरक भाँगठ, हर साली, the plough is broken, repair it.

भाँज, a trace, indication.

भाँड़, a pimp: a rogue: a large earthen pot.

भाँड़पन, भाँड़प्यन, roguery.

भाँति, भाँतौ, form, shape, appearance.

भाख, *v. a. and v. n.* to say, speak.

भाखव, speech.

भ खा. भासा, speech, words; dialect.

भाग (1), fortune, good luck.

भाग (2), *v. n.* to run away, flee ;

भागल दल, a defeated army.

भागिन, a sister's son.

भाठी, भाथी, = सट्टा, *q. v.* [rent.

भाड़ा, (भाटक), hire, price of labour :

भात, boiled rice ; food.

भातिज, a brother's son.

भाथी, a furnace = भाठी.

भादव, = सदैया, *q. v.*

भान (1), *v. a.* to say, to speak : to appear ; resemble : to be dissipated, dispersed.

भान (2), *or* भाने, *for metre*, speech : a saying, a word.

भानव, speech, &c.

भाव, भाव (1), nature : love.

भाव (2), *v. a. and v. n.* to like, love : to please.

भावव, affection.

भावनि, a wife.

भार, a burden ; hire : wages.

भारी, *adj.* heavy : great, important.

भाल, the forehead.

भाला, a spear.

भालु, a bear.

भाव, *see* भाव.

भाष = भाख, *q. v.*

भास, *v. n.* to float ; भासल जा (*Sal. XVIII*) *or* (*id.*) भसिआ जा (*cf. दिआ, कहिआ, and the Bangali form of the compound*), to float away, be washed away.

भासा, = भाखा, *q. v.*

भिङुवा = भौङु, *q. v.*

भिख, भिखिया, भिखियो (*Nd. III*), भौखि, alms.

भिजलाह (*Fem. •लाहि*), *Participial adj.* wet.

भितरी, *adv. & prep.* inside.

भिति, भित्ति, भौति, a wall.

भिनसर, भिनसरवा, dawn, morning.

भिनाउजि, separation.

भौङु, भिङुवा, the mound round a tank.

भौखि = भिख, *q. v.*

भौढ, light friable soil suitable for growing spring crops.

भौति (1), fear ; (2), = भित्ति *q. v.*

भौन, *adj.* separate, separated.

भौस, (*Fem. भौसा* (*Vid. VII, 3*), *adj.* fearful, terrible.

भौसचैन, name of a king.

भौर, *v. a.* to tie.

भुङुआँ, भुङुआँ, भुङु, the earth, ground : floor, भुङुआँ पर बैसल, seated on the floor.

भुगुत, *v. n.* to wither.

भुज, the arm, hand.

भुजंग, a serpent.

भुजंगपति, Sesh, the lord of serpents.

भुतल, the earth : भुतल नृपति, the Demon Bali.

भुतिआ, *v. n.* to lose one's way ; *Prov.* जोलहा भुतिरेलाह तीसी खेत, the Jolhás lost their way in a linseed field ; *Linseed, in flower by moonlight, looks like water ; and there is a story about a number of Jolhás (who are notorious fools) swimming across a linseed field and losing each other.*

भुवन, the world : there are said to be fourteen worlds : hence भुवन, also means 14 ; similarly रितु (a season) means 6, and when a person says he will take 14 + 6, he means 20 *i. e.* बीस, which also means poison, (*Vid. LIX, 1*).

भुलवा, a store-house; *Prov.* झूटल घोड़ भुलभुलवाचिं डाढ़ a horse when he gets loose, goes back to the chaff-house.

भुल्ल, *adj.* light brown.

भुल्ला, or भुल्लौ, chaff.

भुइयाँ, भुई, the earth = भुइयाँ, *q. v.*

भूखण, भूखन, ornaments.

भूखल, *adj.* hungry.

भूगोल, geography.

भूजा, parched grain.

भूजी, *adj.* burnt, dry; *Prov.* घर भूजी भाँग न, बीबी फौकथि चूड़ा, there is not even dried bhang in the house, and the lady is gobbling *chūrā* in public, (*i. e.* is extravagant): *cf.* फका.

भूत, a ghost, a portent.

भूर, a hole.

भूषण = भूखण, *q. v.*

भेञ्जानक, *adj.* fearful, terrible.

भैँट (1), an interview: deserts.

भैँट (2), भेट, *v. a.* to meet.

भैँटब, a meeting.

भेजाव, *v. a.* to send; *the more usual word is* पठाव.

भेद, a secret.

भेदिआ, a spy, busy-body; *Prov.*

घरे भेदिआ, लंका जरि गेल, through a spy in the house Lankā was burned.

भेस, a beetle.

भेर, *adj. & adv.* exceeding: very,

भेर सुतल, sound asleep.

भल, भेलाह, भेलौह, *&c.*, *see* हो.

भेलौकी = बिलौकी, *q. v.* a preliminary tour of visits paid by a bride or a bridegroom to her or his relations, two or three days before the mar-

riage. *It is the custom for the person visited to give the visitor a present.* भेलौकी साँग, to ask for a wedding present; *hence*, to go on this tour of visits.

भेस, form, appearance: dress: disguise.

भै (1), भै गेल, *see* हो.

भै, (2), fear.

भैँस, भैँसा, भैसा, a buffalo; *Prov.* भैँस बुड़वकही, नाथौ कुंजलिआ, the buffalo is only a fool, and you've given it a grand name,—Kunjaliā.

भैरव, *adj.* terrible.

भैँसुर, भैँसुर, a husband's elder brother with whom the wife cannot speak; a younger brother is देखोर, with whom she can speak; *cf.* भौजाइ.

भोग, *v. a.* to enjoy.

भोगब, enjoyment.

भोजन, the act of eating.

भोर, morning, dawn.

भौ, *see* हो.

भौँह, *obl.* भौँङ्ग, the eye-brows; *cf.* भङ्ग.

भौजाइ, an elder brother's wife; a wife is only allowed to speak to her husband's younger brethren, and often has an intrigue with one of them, *hence* the *Prov.* बुड़वकहाक बड़ सभ के भौजाइ, the wife of a fool, is elder brother's wife to every one in the village; *cf.* भैँसुर.

भौरी, a whirlpool.

भसर, the humble-bee.

## म

मँ, मँच, माँच, माँ. *postp.* in; *the first and last are not used by Vid., the second and third, each once.*

मंडर, मंडल, माँडरि a circle: the circle of light in the clouds round the moon.

मँह, *postp.* amidst, among, *see* मँ.

मँहगी, scarcity, famine.

मकई, Indian-corn.

मकफूल, (مکفول), *adj.* mortgaged.

मकरा, a spider.

मकरंदा, nectar, honey: a bee.

मकुना, a male elephant with small tusks.

मखमल, velvet; *Prov.* मखमल मै भुंजक बखेछा, sewing of (coarse thread made of) *bhunj* grass on velvet: *i. e.*, incongruity.

मखी, a fly; *Prov.* से गुड़ काहाँ, जे मखी खाय, where is the treacle that the flies ate, (*a man offers frivolous excuses for not providing sweet-meats for his friends*).

मग, a path.

मगइहि, *see* माँग (2).

मगन, *adj.* plunged: (*of the heavenly bodies*) set: pleased, delighted.

मगनीक, one who gets a thing for nothing, a swindler, a bilker.

मगर, a beggar, one who begs: *Prov.* आप मिआँ मगर, द्वारे दरवेस, the *Miyā'* is really (as poor as) a beggar, (and yet he pretends to be rich and has) his doorway full of beggars, (who have come for alms).

मगध, the kingdom of Magadh, or south Bihār.

मगधिआ, *adj.* of or belonging to Magadh, an inhabitant of Magadh.

मगाव, संगव, or सगाए दे, *v. a.* to send for; also = माँग, *q. v.*

मगाएव, a summons.

मघा, name of the tenth Nakshatra, or Lunar mansion.

संगटीका, an ornament for the forehead, *cf.* माँग (1).

संगनी, borrowing: a Muhammadan betrothal; *Prov.* चट संगनी, पट बिआह, the marriage took place immediately after the betrothal, *i. e.*, there was indecent haste.

संगल, *adj.* propitious, fortunate.

संगा = माँग (1), *q. v.*

संगाव, *see* सगाव, माँग.

संगैआहि, *see* माँग (2).

मचिआ, a seat, chair.

मच्छर, a mosquito.

महै, a son, whose elder brothers have died; *Prov.* महैक साय पव सोग सचे, the mother of a *machhai* bears the sorrow of losing sons.

मजर, a cluster of blossoms, especially of the mango.

मझिला, *adj.* middle, intermediate: the middle of three brothers, or the second of four brothers.

मझीतर, the cord, or string connecting two *pálos* or bullock yokes.

मटकी, an ogle, wink.

मठा, a kind of buttermilk; *Prov.* (*of a man who has once burnt his mouth with hot milk*) दूधक डरै. मठा फूकि पौनी through fear of its

being (hot) milk, he blows on the buttermilk before he drinks it, *i. e.*, a burnt child dreads the fire.  
 मठिआ, a temple.  
 मड़, मँड़, the head, भरि मड़, having filled the head, carrying a load on the head.  
 मड़ड़ा, *v. n. 3rd Pres. irreg.* मड़ड़ाइ के, to hang about a place, to hover over it, (*of a bird*).  
 मड़रा, a slip of bamboo which goes round the edge of a round winnowing basket, acting as its side, *see रूप*.  
 मड़वा, a small house open on all sides in the centre of the court-yard of a house, erected at the time of various festivities, as marriage, &c.  
 मड़ुआ, a grain, (*Artinissia vulgaris*) much eaten by the poorer classes of Tirhut.  
 मड़ैआ, a hut.  
 मड़ौ, a hut, house: *hence the name of the sub-division सीतामड़ौ* "Sítá's hut."  
 मजिस्टर, (*English*) a Magistrate.  
 मणि, मनि, a jewel: a diamond.  
 मणिमय, *adj.* composed of jewels.  
 मंडल, मँड़र, मँड़रि, a circle; चाँद मंडल, the circle of the moon.  
 मत opinion; a person's sect.  
 मतारौ, mother, a common word used by the lower castes  
 मति (1), mind, opinion.  
 मति (2), imperative prohibitive particle, do not.  
 मथ, *v. a.* to churn: to cause to foam, *or* boil.  
 मथब, churning.

मथा, the head.  
 मथुरिआ, an inhabitant of Mathurá.  
 मद, wine.  
 मदकल, *adj.* intoxicated, mad.  
 मदति, (५५०), help, assistance.  
 मदन, Kám Dev, the god of love.  
 मदान्ह, *adj.* (*from मद + आन्ह for आन्हर*) *Vid.* XXXVIII, 1, *Instr.* मदान्ह *for* मदान्ह; blind with passion.  
 मधु, honey, nectar.  
 मधुकर, a bee.  
 मधुजौब, *adj.* whose life depends on honey.  
 मधुपान, a draught of honey.  
 मधुपुर, the city of Mathurá.  
 मधुर, *adj.* sweet.  
 मधुरपति, मधुरापति, (*for* मथुरापति), name of Kṛishṇ.  
 मधुरास, (*or* मरासे *for* metre) *adj.* full of honey.  
 मन (1), *old loc.* मनहिँ, mind: memory  
 मन पाड़, *v. a.* to remember: heart: attention, मन दय, *or* दै, having paid attention, attentively: the desire of one's heart, मन होइ अहिँ, a desire has arisen, अपन मन, wilfulness, मन भरि, with all one's heart, मन पुरा, *v. n.* to fulfil one's heart's desires, मन पुराव, *v. a.* to fulfil another's desires.  
 मन (2), a measure of weight, a "maund."  
 मनगर, *adj.* pleased at heart.  
 मनमथ, मनमथि, the disturber of the mind, love.  
 मनसिज, that which is born in the heart; love.  
 मनसुआ, *v. n.* to boast, to boast

about; *Prov.* **मनस मनसुरेलन्हि**,  
 तँ बैग ले परैलन्हि when he was  
 boasting of his bravery, he ran  
 away on account of a frog.

**मनहिँ**, *old loc. of मन* (1), *q. v.*

**मनाइन**, (*Vid* LXXXII, 8) Menaká  
 the mother of Umá, *or* Párbatí,  
 the wife of S'ib; *this is the tradi-*  
*tional interpretation; but the word*  
*appears to be really a voc. fem. of*  
*the Bhojpúrí word मनइ, 'men'*  
*It would then mean, 'O Lady.'*

**मनि** = **मणि**, *q. v.*

**मनुख**, **मनुस**, a man.

**मनुसौठ**, manliness.

**मनोभव**, born in the heart: love.

**मनोरथ**, heart's desires.

**मनोरम**, *adj.* lovely.

**संद**, (*or संदा for metre*), *adj.* bad;  
 vile, base, mean; **संद समाज**, evil  
 company; **संद हो** to become cor-  
 rupted: gentle, slow.

**संदिर**, a temple.

**ससहर**, **ससहरा**, a maternal uncle.

**सय**, *adj.* composed of, made of.

**सर**, *v. n.* (*the following forms are*  
*noted; 1, Prosp. Cond. सरिरे;*  
*1, Simp. Pres. सरौ;* 3, **सरय**;  
 1, *Fut. सरव*; 3, **सरत**, *also a*  
*Bhojpúrí plural form used by*  
*Muhammadans सरिहँ is found;*  
 3, *Retro. Cond. (F. 39) सरते for*  
*सरतै; Past. Part. सरल, मुइल*):  
 to die, be killed; *Prov. मुइला*  
*(obl. of मुइल) पूतक वडत नाचौ,*  
*a dead son has many names, i. e.,*  
*the dead are always spoken of in*  
*affectionate terms; मरे कौ मन नहिँ,*  
*ठठि ठठि बैठौ, you evidently don't*

*intend to die, for you keep sitting*  
*up, (said to a convalescent).*

**सरचर**, a cemetery.

**सरना** (*Sal. XV*), *a future participle*  
*passive of सर, lit. it is necessary*  
*to die, आखिर सरना, in the end a*  
*man must die.*

**सरब**, dying.

**सरम**, a vital part, **सरम सार**, to  
 inflict a mortal wound.

**सरसौआ**, name of a class of songs  
 celebrating the deaths of Hassan  
 and Husain, sung at the Muhar-  
 ram festival by Muhammadans.

**सर्त**, a mortal, **सर्त भुवन**, the world of  
 mortals, the earth.

**सल**, *v. a.* to rub, shampoo.

**सलब**, shampooing.

**सलिन**, *adj.* black, dark, solid: sad,  
 melancholy.

**सशाला**, *see* **मसाला**.

**ससखरौ**, (مسخري), caresses; *Prov.*  
 छाड़ ससखरौ, मोर जौ जाइअहि, cease  
 caressing me, it is killing me.

**ससान**, a burial-ground: any lonely  
 place, *Prov. खरौ खा ससान जा*, if  
 you eat oil-cake (*which has pur-*  
*gative properties*), you will have  
 to retire; *i. e.*, a bad result follows  
 a bad action.

**मसालचौ**, a torch-bearer, *Prov. तेल*  
*जरे तेलौक, गाँडि फाटे मसालचौक,*  
*the oilman's oil is being burnt,*  
*and the masálchí is distressed*  
*about it; i. e., he is a busybody.*

**मसाला**, **मसाल**, (مسال) spices, sweet-  
 meats, Kábuli fruits.

**मसिऔत भाइ**, a first cousin, the son  
 of one's mother's sister.

मसिद्धानी, an ink-pot.

मसी, ink.

मसक (1), smell, odour.

मसक (2), *v. a.* to smell.

मसकव, the act of smelling.

महत, *adj.* great; *Prov.* महतक घर संततिक वास, good men dwell in the houses of the great.

महतारौ = मतारौ, *q. v.*

महफ्फा (محففة), a litter for women.

महाजन, a banker.

महाभय, *adj.* very frightful.

महामूंग, a kind of pulse, *phaseolus mungo*.

महासिधि, a great accomplishment.

महिमा, greatness, majesty.

महिसी, a buffalo.

मड, मड्या, the *Bassia latifolia*, "mowa."

महेश, a name of Siva : a name of Krishn.

माइ, माई, माए, a mother.

माँ, *postp.* in, *see* मैं.

माँग (1), संग, the parting of a woman's hair.

माँग (2), संगव, मगव, *v. a.* the following forms are noted; 3. *Simp. Pres.* माँग; 1. *Fut.* माँगव; 3. *Pres.* संगैअइ, मगइइ; *Indecl. Part.* माँगि: to ask for, demand: beg for, yearn for, desire, want.

माँगव, asking.

माँगी, the bow of the boat, *where there is a comfortable seat, hence Prov.*

जनिका खेवा नहिं, से अगिले माँगी सवार, the fellow who hasn't money to pay his fare, takes the most comfortable seat in the boat.

माँकी, माकी, a fly.

माँझ, the midst, middle: the waist.

माँझी, a wild man, a man of the woods: the steersman of a boat.

माँटी, earth, clay.

माँड़रि, सँड़र, सँडल, the circle of light in the clouds round the moon; लग माँड़रि दूरि पानि, दूरि माँड़रि लग पानि, if the circle is near the moon, rain is afar off, and *vice versa*.

माँथ, माँथा, the head.

माँह, *prep.* in, *see* मैं.

माख, *v. a.* to impress, to leave an impression upon, *as of a foot in soft earth, or of a pair of female breasts over her lover's heart.*

माखव, impression.

माग, a woman.

माची, a chair = मचिआ.

माकी = माँकी, a fly.

माझिल = मझिला, *q. v.*

माटि, माटी, earth, clay.

माड़, *v. a.* to knead, shampoo.

माड़व, shampooing.

माड़ी, over-boiled rice.

मातर, *added to present participles as follows* अबैत मातर, immediately on coming.

मातल, (*fem.* मातलि), *adj.* intoxicated.

माता, मातु, a mother; मातु पिता, parents.

माथ, माथा, the head.

माघव, माघी a name of Krishn: *hence generally*, a beloved one, a husband: the month of Baisákh (April-May): the seventh lunar day of the month (*Vid.* LXVI, 1).

माघव सिँह सोबरना, a drinking cup

after the fashion of Mádhab Sīh.

A *sobarná*.

माधो = साधव, *q. v.*

मान (1), *or* (*Vid* LXXVII, 4) माने *for metre*), pride, anger: self-respect.

मान (2), *v. a.* to honour, reverence, प्रतौति मान, to trust: to consider.

मानव, honour, fame.

मानस, the mind, the heart: मानस धाम, soul-abiding.

मानि, respect, reverence, अधिक मानि सद्धित, respectfully: pride.

मानिक, a ruby.

मानौ, (*fem.* मानिनि), *adj.* proud.

मानुख, मानुस, a man.

मास, मामा, (मासक), (*fem.* मामौ), a maternal uncle.

मार, *v. a.* to strike, smite, kill; *Prov.*

मारै सिपाही, नाचौ जमादारक, the soldier fights, and his captain gets the credit.

मारव, a blow.

मारामारि, मारि, a fight: *Prov.* उलटे चोरा मारामारि, although a thief, you turn round and fight (*a thief's business being to run away*), spoken of one who refuses to admit himself to be in the wrong.

मारक, *adj.* quarrelsome.

माल, (*fem.* मालिनि), a Dusádh surname.

मालति, the jasmine.

माला, a garland. [lord.

मालिक, (مالك), a landowner, land-mालिन, *see* माल.

मास (1), (*Vid* LXVI, 4, मासे *loc. but in* LXVI, 5 = मास *for metre*), a month, मास मास कै, every month.

मास (2), मासु, flesh.

माहाराज (*F.* 32), a great king, a Maharájá.

मिर्झा, a Muhammadan title.

मिजाव, *v. a.* to press, squeeze.

मिभाव, *v. a.* to put out, extinguish (a light).

मिभाएव, extinguishing.

मिठ (*fem.* मिठि), मौठ, *adj.* sweet.

मित, *adj.* measured, under restraint, (*F.* 7) चित मित राख, to keep in one's proper senses; *this is probably incorrect for चित मित, in which मित would mean 'friendly,' the whole meaning 'Chitrá did not keep his mind well-disposed.'*

मिन, a fish, *poetical for* मौन *q. v.*

मिथिला, the country comprised between the Himálaya mountains on the north, the Ganges on the south, the Gandak river on the west, and the Kośi river on the east; मिथिलापति, मिथिलेस, the Lord of Mithilá, the present Maharájá Bahádúr of Darbhanga.

मिनती, reverence, prayer.

मिल, मौल *v. n* (*the following forms are noted*; 3, *Simp. Pres.* मिलै, मिलय; 3, *Fut.* मिलत, मिलवाच, मिलतय; 3, *Retro. Cond.* (*F.* 4) मिलते *for* मिलतै; *Past. Part.* मिलल: to unite; to meet, he found by, मिलत मुरारि, *lit.* (by you) Murári will be found, *i. e.*, you will find Murári: to find (*rare*): to yield to caresses, (*Vid.* XXX, 3), मेलि न मिलय, union cannot take place.

मिलन, मिलव, union, caresses.

मिलाव, *v. a.* to cause to meet, to join : to add, (*Vid.* XVII, 4) add the number of directions, 10, to the number of the Vedas, 4, and add to them half the number of the faces of Brahmá ( $\frac{4}{2} = 2$ ) ; *see* दीस.

मिलाव, joining.

मिलाप, union, confederacy ; *Prov.*

गाय गोचारे मिलाप, डेडने पानि डुहाव, the cow and the milkman are confederates,—with (-out the pail leaving) his knee, she lets him milk water into it.

मिलित, मिल (*Vid.* LXXII, 1), *adj.* tied, joined.

मिसी, black dye: collyrium ; *cf.* ससी.

मीड़, *v. a.* to grind, knead, sham-poo ; *cf.* माड़.

मीड़व, grinding.

मीन, a fish ; *in Vid.* XXIX, 10, the girl's eye swimming in tears is compared to a fish swimming in water, and the struggles of the fish when hooked, to the rolling of her eye: the fish sign of the Zodiac, which is represented by any word commencing with प, hence (*Vid.* LIX, 4.) = पाद, a foot, *cf.* सिँह.

मील, (*Sal.* XIII) *v. a.* = मिला, *q. v.*

मुदल, *see* सर.

मुँह, मुड़ी, the mouth (*F.* 6, the word should be मुँह for the sake of metre).

मुँह, the face.

मुकता, a pearl.

मुख, (*old abl.* मुखँ), the face: (*Vid.* XVII, 4) Brahmá has four faces, *see* बिधि, दीस, and मिलाव :

the mouth, or even the lips (*Vid.* XXXV, 5) : at end of an adjectival compound takes a fem. मुखि, *e. g.* *Vid.* VII, 7.

मुखसुधि, that which cleanses the mouth, betel-nut ; *Prov.* मुखसुधिन प्रकार, तनिका अड़ियातक बड़ चमतकार, he can't afford to give his guest even a piece of betel, and yet he escorts him out of the house with as great pomp as if he had been actually entertaining him.

मुखिया, मुख, a leader, headman.

मुगदर, मुंगर, a club.

मुग्ध, मुग्ध, *adj.* passionately in love.

मुंगर = मुद्गर, *q. v.*

मुड़ाव, and मुड़ाए दे, to shave, to shave off.

मुड़ी the head ; *see* मुँह.

मुत, *v. n.* to urinate.

मुतव, urining.

मुतना, one who urinates much.

मुतवास, a desire to make water.

मुदित, joyful, filled with joy.

मुदै, मुदै, (مُدعي) an enemy, very common in this sense.

मुदैगिरी, enmity.

मुनल, *adj.* closed, shut up ; more properly मूनल, *see* मून.

मुनहर, *adj.* silent, without sound.

मुनि, मूनि, a saint (*old Gen. Plur.* *Vid.* I, 2, & XXIII, 4, मुनिङ्क).

मुरगा, (*Fem.* मुरगी), (مُرغ), a fowl ; *Prov.* एक सेर मुरगी नौ सेर मसाला, (a man who puts) nine seers of spices to one seer of fowl.

मुरहा, *v. n.* to faint.

मुरहाएव, fainting.

मुरत, मुरति, an image; idol.

मुरदा, (मृदा) a corpse: the dead.

मुरारि, मुरारी, a name of Kṛishṇ.

मुख, a fool; *Prov.* मुखक लाटी

माँक कपार, a fool's stick hits you on the head: *i. e.*, only fools use weapons; *cf.* मुख.

मुसक, *v. n.* to smile.

मुसकब, मुसकौ, a smile.

मुसरौ, a mouse; *see* मूस.

मुसहड़, a wild man, a man of the forest: name of a low caste.

मुसा, *see* मूस.

मुसक बान्ह, to tie a person's elbows behind his back.

मुह, मुँह, the face.

मूड़, मुँड़, मुड़ी, the head.

मून, *v. a.* to shut up, close: *Past*

*Part.* मूनल or मुनल (*Vid.* XXX, 5), shut, closed.

मूनब, a closing.

मूनि = मुनि, *q. v.*

मूर, a root: principal (of a loan).

मूख, a fool; *cf.* मुख.

मूखपन, foolishness, clownishness.

मूस, मुसा, मुसा, a mouse: *nursery nonsense-rhyme*, खसाक धोकड़ी मुसाक कान, भरि भरि धोकड़ी पवन के आन; तँभर धोकड़ी गेल पुन फाटि, दस दिस तखन पवन गेल पाटि, a coarse canvas bag, and a mouse's ear; fill the bag with wind and bring it here: therefore (or perhaps being filled therewith) the bag burst, and the wind spread in all directions: *this rhyme is also sung by grown-up people to bring a breeze, and forms part of a curi-*

*ous alphabetical rhyme called the वाताकान, or "Incantation of Wind," which is of much popularity in Mithilā.*

मूसर, a pestle for beating grain in an ऊखर, or mortar.

मृगसद, musk.

मै (1), *Pro*, 1st pers.; only used in poetry and sometimes by Muhammadans; the following forms have been noted; *nom.* मै; *abl.* मोहि, मोही (lengthened for metre *Vid.* LXXVIII, 5), मोरा; *gen.* मोर; the form मोरा is also found, but only as an oblique genitive, or (twice, *Vid.* LV, 6, and LXIII, 2) with the final vowel lengthened for the sake of metre; from this oblique *gen.* should be distinguished the general *abl.* form used as a dative of possession, *e. g.* नहिँ मोरा टका अहि, (*Vid.* LXXIX, 13). to me there is not money, I have no money; मोर has a rare *fem.* मोरि; मोरि only occurs once in *Vid.* XXXI, 1, but it is there certainly *masc.*, the *fem.* form being used for rhyme (*cf.* हसरि, LXIII, 3): the quantity of the ओ in मोर is usually short; in *Vid.* it is twenty-five times short and only four times (XXXII, 3, XXXV, 3, LXII, 3, LXV, 1) long; मोरा has always both syllables long except in the loose metre of LXXIX, 13, where both are short; the ओ in मोहि is always short in *Vid.*; in the one place

where मोहो occurs, both syllables are long : हम (q. v.) the modern prose form of the pronoun is really a plural of मैं : I.

मैं (2), the sign of the loc. in ; see मैं.

मट, मेट (1), (English), a mate, captain of a gang.

मेघ, a cloud.

मेजर, (English), a Major.

मेठ, (2) v. n. to be rubbed out, or off, to disappear, also मेठ जा, and मेठल जा.

मेठव, a being rubbed out.

मेठाव, or मेठाए दे, v. a. to rub out, expunge.

मेथिलापुर, the city of Mithilá.

मेथुरा, the city of Mathurá.

मेदनि, मेदनी, the earth : the ground : a kind of plant eaten with gánjá.

मेरु, mount Meru, the abode of the gods.

मेलि, union, see मिल.

मेह, मेहा, a cloud : the central upright pole of a threshing-floor.

मेहर, मेहराह, a woman, a wife.

मैथिल, adj. of or belonging to Mithilá.

मैना, (English), miner (in Sappers and Miners).

मैरन, the cord which ties the pālo or yoke of a plough to the chauki.

मैल, adj. dirty.

मौँ, मौँ sign of loc., in ; see मैं (2).

मौँह, a moustache.

मौँर, the turn or bend in a road or stream.

मौँरवाह, the driver of cattle in an oil-mill, who goes round with them.

मौँस, मोस, a mosquito, a gad-fly.

मोकामा, the town of Mokámá in the Patna district.

मोख, मोखा, a pad or buffer tied along the two door-posts of a person's house, and made of straw, against which the two edges of the tātí door can rest.

मोगल (مغل), a Mughal.

मोटाई, fatness.

मोति, मोती, a pearl.

मोतिहार, a pearl necklace.

मोतीराम, name of a brother of Salhes.

मोदवती, the wife of Rāghab Sīh (?) : her name occurs only in two of Bidyapati's poems, Nos. 75 and 76.

मोमिन, a Muhammadan weaver.

मोर (1), see मैं (1).

मोर (2), a peacock.

मोरंग, the territory between north Tirhut, and the Himálaya mountains, now in possession of Nepál.

मोरा, मोरि, see मैं (1).

मोस, a mosquito, = मौँस.

मोसाफिर, (مسافر), a traveller.

मोसि, ink.

मोहन, a name of Krishṇ.

मोहर, (مهر), a seal.

मोहरिर (محرر), a writer, a muharrir.

मोहि, see मैं (1).

मौँ=मौँ, मैं (2), q. v.

मौँसी, a mother's sister ; Prov. चिन्ह नहिँ जान, मौँसी मौँसी करह, I am not even acquainted with you, and you call me "Aunt, aunt."

मोगत, death.

मोयी, a woman.

मौन, silence : मौन पय साध, to bear a thing in silence.

चिंगिसिरा, name of the fifth Nakshatra, or lunar mansion.

## य

NOTE. *Many words occurring in the Chrestomathy and beginning with य, will be found in this Vocabulary beginning with ज, like which an initial य is almost always pronounced.*

यजमान, *see* जजमान.

यल, *see* जलन.

यदि, *see* जदि.

यदुकुल, the family of Yadu, to which Krishna belonged who is hence called यदुकुल सुंदर, the beauty of the house of Yadu, यदुनाथ, the lord of Yadu, यदुबाल, the child of Yadu, and other names.

यश, *see* जश.

यह, for ई, this, also particle of affirmation, yes.

युग, *see* जुग.

युगल, *see* जुगल.

यव, (*fem.* युवति) *adj.* young, youthful.

योग, *see* जोग.

योगसंत, *see* जोगसंत.

योग्य, *see* जोग.

योजन, *see* जोजन.

## र

ररनि, night.

रंडुपन, the state of a widow, widowhood.

रखलन्हि, रखितजै, &c., *see* राख, (2).

रखवारो, guard, watch.

रखाव = राख (2), *q. v.*

रगडु, *v. a.* to rub.

रगडुब, rubbing.

रघुपति, a name of Rām.

रंग (1), (*or* रंजे *for* metre), colour, hue, रंग रंग, रंग बिरंग, of varied hue: beauty: delight, pleasure, रंग कर, to indulge in pleasure: a melody.

रंग (2), *v. a.* to paint.

रंगव, colour.

रंगाव, *v. a.* to get painted, नाक रंगाव, to have one's nose painted, *see* नाक.

रंगाएब, a getting painted.

रच, *v. a.* to make, construct: adorn.

रचब, a making.

रक्षा (*F.* 13), *incorrect for* रक्षा, protection, which is required both by sense and metre.

रज, dust: menstrual excretion, *see* बीज.

रजनी, the night, रजनीकर, the moon.

रजपूत, a Rājput.

रट, *v. n.* to wander, to go.

रटब, wandering.

रटना, the act of wandering; रटना रटौलन्हि, he has caused to wander.

रटाव, *v. a.* (3 *Past.* रटौलन्हि) to cause to wander.

रडुपन, actions of a Rār or Sūdra, meanness.

रतन, a jewel.

रतख, *adj.* beloved.

रति, amorous sport, dalliance: name of the wife of Kām Deb: the pleasures of love personified, sexual pleasure.

रतौंभौ, *adj.* moonblind, a myope, *Prov.* जोग करै तँ रतौंभौ आव, when

a man has to perform a penance (a generous action), he becomes a myope (*i. e.*, lazy).  
 रत्ती, a grain, a speck, a small portion.  
 रथ, a chariot.  
 रट, a tooth.  
 रटकट, verbal quarrelling.  
 रन, battle, the field of battle.  
 रव, *v. a.* to sound.  
 रवत, *adj.* tinkling, sounding.  
 रवि, the sun.  
 रवी, the spring-crops, रबीराये, spring-mustard.  
 रभस (1), passion, vehemence: sexual pleasure: passionate caresses.  
 रभस (2), *v. a.* to be passionate: to smile.  
 रभसव, passion.  
 रम, *v. a.* to enjoy.  
 रमणि, रमनि, a pleasing, or beautiful damsel.  
 रमव, enjoyment.  
 रमाना (رمانا), sending, despatch.  
 रस, juice, nectar, honey: flavour, essence: love: enjoyment, pleasures of love: relish.  
 रसमंत, *adj.* full of love.  
 रसमय, *adj.* full of juice, sweet.  
 रसिया, a gallant, a lover.  
 रसिक, *adj.* ingenious, clever: appreciating.  
 रह, *v. n.* the following forms have been noted; 3 *Simp. Pres.* रह, रहय, रहे, रऊ; 2 *Imperat.* रऊ, रहेन्हि; 3 रहयु; 3 *Fut.* रहत; 3 *Periphrast Pres.* रहदहि, रहेयहि; *Past Part.* रहल; 1 *Past*, रहलऊँ; 3 *masc.* रहल, रहलै, रहलाह: *fem.* रहलिहि and रहलि, to remain;

abide: be: become: the simple present is used as an auxiliary of the Imperfect tense of other verbs, see Grammar.

रहट, the wheel fixed at the top of a well.

रहाक, one who has dwelt long in a place, an old inhabitant.

राँड़, राँड़ि, राणि, a widow, *Prov.* राँड़क असघै जीवक जंजाल, the fine airs of a widow are the troubles of her heart, an allusion to the wretched condition of widows in India.

राख (1), ashes.

राख (2), and रखाव, *v. a.* (the following forms are noted; 3 *Simp. Pres.* राख, राखयि, राखहिँ (*F.* 73); 2 *Imperat.* राखह, राखी, राखु, राखु; 1 *Fut.* राखव (also in Letter as 2 *Imperat.*); 1 *Retro. Cond.* रखितऊँ; 1 *Past.* रखलऊँ, रखल; 3 रखलन्हि, रखल; *Indecl. Part.* राखि, and रखाए): to place, to lay: to place one's affections: to put by, collect: keep, retain, have: to agree to: (*Vid.* III, 6)? to perform, अनुरोध राख, to comply with requests, which is the pandits' explanation; I would, however, translate, lay (the burden of performing) great obligations upon the great: रखाए खे, to arrange, (hair, dress, &c.)

राखस, a demon, a goblin, a Rákshas.

राग, रागि, colour, tint; रागि कर, to colour, paint.

राघव, and राघव सिँह, name of a king of Mithilá contemporary with Bidyapati, his name occurs in *Vid.* LXI, 5, and LXXVI, 10, see p. 41.

राज (1), a kingdom : a king.

राज (2), *v. n.* to shine.

राज कुमार, (*fem.* कुमारी), a prince.

राजा, a king.

राजित, *adj.* shining, splendid.

राड़, a low-caste man, a Súdra, *Prov.*

हाड़ राड़ बड़ चरौ, नित्य लैड़ी फेरौ,  
cattle, Súdras, wives, and maid-servants, always want the cudgel ;

राड़ लवौ बूझा मास नै भेट, a low-caste labourer (goes away) to make water, and you won't see him again for six months : *i. e.* they are always making excuses to get away from their work :

ब्राह्मनक गाम सँ राड़ पजिआड़, can a Súdra be a genealogist in a village of Bráhmans ?

राड़ी, a kind of thatching grass.

राणि, a widow, = राँड़ि *q. v.*

राति, (*gen.* रातुक, *Sal.* XXI), night,

बन्हरिआ राति, a moonless night,

इंजोरिआ राति, a moonlit night,

राति बिराति, throughout the whole night,

रातुक चलबै, by a journey of the night, by a night journey.

(*Sal.* I), on the sixth night after birth a child's fate is found by astrology.

राधा, name of Krishn's favourite cowherdess, the daughter of Vrishabhánu : राधाकृष्ण, Rádhá and Krishn.

रानी, a queen.

राब, voice, sound.

रावण, the celebrated king of Lanká (Ceylon). The enemy of, and conquered by Rám.

राम, the celebrated hero of the Rámáyan ; his name, frequently

recited by devotees ; *Prov.* मुख सँ राम, बगल सँ बूरा, "Rám" in his mouth, and a dagger under his arm ; राम करै, हर गोइँडा बहै, चूल्हि खापरि सोझा रहै, although he utters "Rám, Rám," he sticks in front of his kitchen fire, and has his plough going in the neighbouring fields, *i. e.*, he is only a sham devotee ; रामराम कहे से धक्का पावे, गौँड़ि घुमावे स टक्का पावे, he who says "Rám, Rám" gets pushed away, while a dancing-girl who wriggles her person gets money.

रामा, a beautiful woman, a beloved one, a wife : (*Vid.* XVII, 2), the wife of Vishnu, who took the form of Krishn, was Lakshmi ; her father was the Ocean, from whence she rose when it was churned by the gods ; the son of the Ocean was Som, the Moon.

राय, a king : an honorific title.

राव = राब, *q. v.*

रास, (or रासे for metre) a heap, a quantity.

राह, (रा), a road.

राहट = रहट, *q. v.*

राहड़ि, a coarse kind of pulse.

राही, a beautiful woman.

राज, the demon of eclipse, so called : he is supposed to endeavour to swallow the moon.

रिच्छ, a bear.

रितु, रौतु, a season, there are according to the Hindus six seasons, hence रितु stands for six, see भुवन.

रिन, debt.

रिपु, an enemy, a foe ; (*Vid.* XVIII,

- 5), the enemy of he goats is *Debi*, to whom they are sacrificed; (*Vid.* XXII, 2), *Siv's* enemy was the god of love, *Kám Deb*: (*Vid.* XVIII, 7), the enemy of the pearl (who eats it) is the swan *हंस*, which also means the sun, whose daughter is the river *Jamuná*.
- रिसिञ्चा*, *v. n.* to become enraged; *F.* 46, *रिसिञ्चाञ्चल*, incorrect for *ञ्चाएल*.
- रिसिञ्चाएब*, rage.
- रीति*, *रीती*, established usage: fashion, manner, custom: love.
- रीतु* = *रितु*, *q. v.*
- रीन*, debt.
- रख* (1), *adj.* dry.
- रख* (2), (رخ), face, direction.
- रखान*, a chisel.
- रचि*, beauty, brilliancy.
- रुद्राच*, a kind of rosary affected by worshippers of *Siv*: *Prov.* बापक गरा मुंगरी, पूतक गरा रुद्राच, the father has a club on his neck, and the son a rosary, *i. e.*, the father is a scoundrel, and the son
- रुप* = *रुप*, *q. v.* [a devotee.]
- रुपैञ्चा*, a rupee.
- रुस*, and *रुसि रुह*, *v. n.* to be angry, *रुसलि रुह*, to continue angry.
- रुसब*, anger.
- रुञ्चा*, a quarter of an *áná*, one pice.
- रुप*, (*loc.* *रुपे* *Vid.* XVI, 13), form: beauty: silver.
- रुप नारायण*, said by some to be a son of *Sibáy* or *Sib Sth*, and by others, to be the same as that person: but see introduction to the songs of *Bidyápati*.
- रुस*, *v. n.* = *रुस*, *q. v.*
- रे*, interjection, *Fie! O!* (in contempt or disgust): also a pleonastic word in poetry, for filling up the metre.
- रेञ्चाञ्चान*, (ريچان), plur. *raiya*s, tenants.
- रेख*, *रेखा*, रेखा, a line.
- रेखा गणित*, geometry.
- रेड दे*, *v. a.* to push aside.
- रेल*, (*English*), a railway.
- रेहा* = *रेखा*, *q. v.*
- रैन*, *रैनि*, night.
- रो*, *v. n.* to cry, to weep, *Indecl.* *Part.* रोय: this word is principally used by *Muhammadans*. The more usual word is *कान*.
- रोएब*, weeping.
- रोक*, *v. a.* to stop, impede.
- रोकब*, stopping.
- रोख* (1), anger: *adj.* angry.
- रोख* (2), *v. n.* to be angry.
- रोखब*, anger.
- रोगाएल*, *रोगी*, *adj.* sick.
- रोज*, (روز), a day's earnings: earnings, wages.
- रोङ्गी*, a red powder used for painting the forehead.
- रोदना*, weeping; *रो पसार*, to spread abroad or scatter weeping, to lament.
- रोप*, *v. a.* to plant, transplant.
- रोपब*, planting.
- रोपनी*, transplanting of *dhán*.
- रोसाबलि*, the line of hair near a woman's navel.
- रोय*, see *रो*.
- रोष* = *रोख*, (1 & 2), *q. v.*
- रोस*, or *रासे* for metre, anger.
- रोहिनि*, the fourth *Nakshatra*, or lunar asterism.

रोङ्ग, a large kind of fish: *Prov.*

टेगरै पोटी रोङ्ग घराव, the little *tegarai* and *pothi* fishes are used as bait for, and get the *Rohu* caught, *i. e.*, zamindárs suffer when their servants fight.

रौदि, रौदौ, drought.

## ल

लएक, *see* ले.

लबोड़ा, the penis.

लकँ, *see* ले.

लकड़ौ, a stick, wood.

लकौर, (لکیر), a line.

लख (1), a hundred thousand = लाख, *q. v.*

लख (2), *v. a.* to see, watch, gaze at.

लखिमा देई, name of one of the queens of Sib Sih.

लक्ष्मीश्वर सिंह, name of the present Maharájá of Darbhanga.

लग, *or* लग केँ, *prep.* near; लगलग, along with.

लगइहि, &c., *see* लाग.

लगरपन, inquisitiveness, pertinacity (*in a bad sense*).

लगले, *adv. properly loc. of* लागल, *verb. noun of* लाग, immediately:

लगले थोड़वे दूर, very near.

लगाव, *v. a.* to apply, लगाए देँ, to apply to some one else, लगाए ले, to apply to one's own body, आगि लगाव, to set fire to: to plant: लगाए दे, to close (a door, &c.).

लगाएव, applying.

लगार, *adj.* inquisitive, pertinacious.

लगारौ, inquisitiveness, &c.

लगि, *prep.* up to.

लगेनौ, anything attached: a mark.

लगैइहि, &c., *see* लाग.

लगति, assessment.

लघौ, urine: the act of making water.

*Prov.* राइ लघौ, इओ मास ने भेट, a low caste man leaves his work to make water, and you won't see him again for six months.

लंगट, naked, a blackguard, *see* नंगटा.

लंगटपन, blackguardism.

लह, a hundred thousand = लाख.

लक्ष्मि, the goddess Lakshmi.

लजा (1), shame, modesty.

लजा (2), *or* लजाए रह, *v. n.* to be ashamed, लजाएल, modest, *Prov.* (of one who has been boasting of his power to raise heavy weights, and has failed) अब लजैलऊँ, अलगा देह, now I am ashamed, help me to lift my own body.

लजाएब, modesty.

लज्जित, *adj.* ashamed.

लटपट, struggling: halting in speech.

लठिवाह, a wielder of cudgels.

लड़, *v. n.* to fight.

लड़ने (*Sal. XX*) for लड़ले, *loc. sing.*

of लड़ल, *verb. noun of* लड़, to fight; in fighting.

लड़व, fighting.

लड़का, लड़िका, a boy: a son.

लड़ाई, a fight, a battle.

लड़ाक, *adj.* quarrelsome.

लड़कपन, childhood.

लता, लती, a creeping plant.

लपक, *v. a.* to snatch, grab at.

लपट, *v. n.* to cling, to stick.

लपटव, clinging.

लपटाव, *v. a.* to wrap up: cover.

लपटाएब, covering.

लवर लवर, prating; *Prov.* हर नहिं फार, लवर लवर कर, you've neither plough nor ploughshare, and are prating about them, *i. e.*, giving an unasked opinion.

लंभन, *see* संभालंभन.

लय, *see* ले.

ललका, (*fem.* ललकी), *adj.* red: dark brown, ललकौ लाठी, a stick oiled to a dark brown colour, and hence made strong and elastic.

ललकार, or ललकारि दे, *v. a.* to hasten, ललकारव, incitement. [urge, incite.

ललित, *adj.* sportive, wanton: charm-ललिमा, redness. [ing, lovely.

ललोन, or ललौन्ह, *adj.* reddish.

लगुनी, a kind of bracelet.

लसकर, (لشکر), an army.

लसत, *adj.* shining, lovely.

लस्सा, gum.

लहर, *v. a.* to set on fire, kindle.

लहरव, kindling.

ला (1), लाई, *prep.* for, *see* ला (2).

ला, or लाँआ, लाँआ, *v. n.*, the following forms are noted; 2, *Simp. Pres.*

लाविअ, 3, लावय; 1, *Fut.* लाएव;

2, लाएव, लैवै, लै आवह, लैवह; 1,

*Past* लैलउं; 2, लैलाह; 3, लाएल,

लैल; *Past Part.* लाएल, *Indecl.*

*Part.* ला, लाई and लाँआय; in the modern language it is not considered correct to use this word, आन being always substituted: to bring, *lit.* having taken to come, hence it is a verb neuter: to take: to rally (an army): *Indecl. Part.* used as preposition, for.

लाएव, a bringing.

लाँगड़, a tail.

लाख, or लाखे, for metre, a hundred thousand; लाख दर लाख, hundreds of thousands; लाखन, *indef. plur.* lākhs.

लाग, *v. n* (the following forms are noted; 3, *Simp. Pres.* लागै, लागु, लागि, लाग; 3, *Fut.* लागत; 3, *Periphrast. Pres.* लगैअहि, लगइहि; 3, *Past.* लागल, लगलथौन्ह; *fem.* लागलि, लगलिहि, लगलौह; *Indecl. Part.* लागौ, लागि): to adhere, stick, cling to, be attached बध लागत काहौ, to whom will murder be attached? *i. e.*, who will be blamed for it: to seize (a person) as fear, &c.: to be felt: to seem, appear, be manifest: to be (*with an adjective, e. g.* परहित लाग, to be of use to others); to bear relationship, के लागु वोहार, what relationship is he to you?: to strike, or (of a thorn) to prick: in the past tenses only, to begin, used with the 3rd obl. form of the verbal noun (*see gram. §§ 189, 194*) of another verb, *e. g.* करै लागल, he began to do: कहै लागल, he began to say; काटे लागल, he began to cut; कानै लागल, he began to cry; गावै (not गवै) लागल, he began to sing; भाँखे (*see* भाँख) लागल, he began to hang his head; पुँछै लागल, he began to ask; सुमिरै लागल, he began to remember: the *Indecl. Part.* is used adverbially in the senses of (1) for, for the sake of, (2) till.

लागव, adherence.

लागि, लागी, *see* लाग.

लागि (2), enmity.

लाज, लाजा, (*or for metre लाजे*), shame: modesty, bashfulness: *Prov. (of an inhospitable man who is surprised by the sudden arrival of a guest), अबदन ऐलाह, जाइत होइन्हि लाजा*, he happened to be here, and feels ashamed to go away.

लाट, (*English*), a Lord.

लाठी, a stick, a club, a cudgel.

लाड़नि, a stick for stirring grain while it is being parched, *see* लावा.

लान, a kick; a trick.

लाय. (*instr. लायै*), an excuse, apology.

लाद, *v. a.* to load.

लादब, loading.

लाधा, the cord by which the *pālo* or yoke is tied to the body of the plough.

लार, straw cut in the field, and not broken or trampled upon at the threshing floor, *cf.* पोआर.

लास, *adj.* red: beautiful, lovely.

लालिमा, redness.

लाली, *adj.* red.

लावय, लाविये, *see* ला (2).

लावा, parched grain, *see* लाड़नि.

लिख, *see* ले.

लिखा, *v. n.* = ला, *q. v.*

लिख, लीख, *or* लिखि दे, *v. a.* (*forms noted*; 1 *Fut.* लिखब; *Past Part.*

लिखल, (*fem.* लिखलि); 3 *Past* लिखलन्हि; *Indecl. Part.* लिख, लिखि, लीखि): to write: draw, paint: *Past Part.* written in the

book of fate (*Vid.* LXXIX, 8), pictured, painted: लिखि सक, to be able to write.

लिखब, writing.

लिखाव, *v. a.* (*forms noted, Past Part.*

लिखाओल, *Indecl. Part.* लिखाए):

to cause to write: to get written:

लिखाए दे, to cause another to write: लिखाए ले, to get a thing written for oneself.

लिखाएव, a causing to write.

लिखित, *adj.* written.

लिह, the globular dung of a horse, mule, &c.

लिधुर, blood.

लिलाट, the forehead.

लीख, *see* लिख.

लीन, *adj.* covered, hidden: emaciated:

close to, close by, connected with;

*hence* attentive to, *with Loc. e. g.,*

पढ़वा मं लीन रहैदधि, he is an attentive student.

लीला, play, sport.

लुक भुक कर, to be on the point of setting, *used of the sun, see* गोसाँद.

लुकाव, *v. a.* to conceal, hide.

लुकाएब, concealing.

लुचपन, dissolute living.

लुचा, *adj.* dissolute.

लुट, लुटाव, *v. a.* to rob.

लुबध, *v. a.* to desire: *Past Part.*

लुबधल, greedy, covetous, desirous of.

लुद्ध, *adj.* one-armed.

लूड़ी, a bundle.

लूट, लूटि, pillage.

लुरि, skill: wisdom.

ले, *v. a.* irregular, (*the following forms have been noted*; 1 *Simpres.* ली; 3 *लेयि*: 2 *Imperat.*

लिख, ले: 1 *Fut.* लेब, लेबड़; 2 *लेबै*:

2 *Past* लेल; 3 लेल (*fem.* लेलि), लेलक, लेलहि: 3 *Plup fem.* लेने (for लेल) बलि: *Pres. Part.* लेत; *Past Part.* लेल (*fem.* लेलि): *Indecl. Part.* ल, लक, लएक (for लएक), ले, लय, लेने (*Sal. X*): for other forms, see दे, the conjugation of which is exactly parallel to that of ले: to take: bear, carry: ले आ, ला, and लिआ, having taken to come, to bring, see ला: ले जा, लय जा, ल जा, लेल जा, and लेने जा, having taken to go, to take away, of these लेने जा or लेल जा is considered the correct form, see *Gram. § 197: Indecl. Part.* लय or ले used adverbially meaning (1) for, (2) from, with, as sign of instrumental or ablative, instead of सै: *F. 71* has the Hindi लिए for लेलक.

लेख (1), *v. a.* to count: to write: लेखल, that which is written, a story, tale: *Prov.* जँच चढ़ि कँ देखल, घर घर एकँ लेखल, I mounted a high place, and saw the same tale in every house, *i. e.* rich and poor have the same sorrows and misfortunes.

लेख (2), account: consideration, idea: *Instr.* लेख, used as a preposition for the purpose of.

लेखव, counting.

लेन देन, receiving and giving: dealing.

लेन, लेने बल, लेने जा, &c., see ले.

लेप, *v. a.* to besmear, anoint.

लेपव, anointing.

लेव (1), see ले.

लेव, *obl.* लेवा, the act of taking:

the Sanskrit गृहीतव्य is translated लेवाक जाग.

लेवेँ, लेल, लेलि, &c., see ले.

लेह, blood.

ले, *prep.* for, for the sake of: with, see ले.

ले जा, see ले.

लेवह, लेवे, लेलह, लेलाह, see ला.

लोक, people: world: इंद्र लोक, the world of Indra, heaven.

लोकदिनी, a maid-servant; *Prov.*

लोकदिनीक पाएर जतन, सधुरा वार, if one has one's feet shampooed by a maid-servant, it is as good as living in one's father-in-law's house: a man is always well treated in a father-in-law's house hence a jail is called in slang सधुरारि.

लोकनि, people, sign of the plural; see ग्राम.

लोग, a person; people.

लोचन, an eye; लोचन चेर, to throw a glance; लोचन लोला, play of the eyes.

लोठ, लोटा, *v. n.* to roll, wallow.

लोठव, rolling.

लोठा, *v. n.* = लोठ, *q. v.*

लोठिया, a small metal pot.

लोभ, desire, envy.

लोभाव, *v. a.* to charm, enchant.

लोभाएव, enchantment.

लोभित, *adj.* desirous; allured, tantalized.

लोर, (or लारे for metre) a tear, tears.

लोह, लोहा, iron; the second form is not much used, and is said to be borrowed from Hindi; *Prov.* लोह लोह धरावी, you attract iron by

iron ; *i. e.*, birds of a feather flock together.

लौकिक, *adj.* belonging to the world ;

लौकिक बंश a reputable family.

लौट, *v. n.* to go back, return.

लौटव, returning.

लौड़ी, a pestle for pounding curry ;  
a cudgel ; लौड़ी फेर, to wield a  
cudgel, *see* राड़.

## व

NOTE, words beginning in Sanskrit with व, will be found in this vocabulary beginning with व, like which an initial व is always pronounced, except in the few following exceptions.

वा के, (*Harkh.* XVI, 7), *Braj* for  
वाकरा के, *dat. non-hon. of* वा.

वाह (1), a termination, equivalent  
in meaning to the Hindi वाळा,  
signifying the agent ; before which  
a word is lightened in pronuncia-  
tion under gram. § 5 *add.* ; *e. g.*,  
लडिवाह, a wielder of cudgels,  
from लाटो, a cudgel.

वाह (2), *interj.* excellent ! *Prov.*  
(on the proverbial foolish *Miyā'*)  
मौथाँक दाढ़ी वाह वाह मैं गेल, the  
*Miyā's* beard went to the tune  
of "excellent !" *i. e.*, the people  
stroked it admiringly, and as they  
did so pulled it out hair by hair ;  
*i. e.*, you can do anything by  
flattery.

वैह (*Sal.* XVII) = वा (2), *q. v.*

## श

NOTE, this letter is of comparatively rare occurrence in Maithili, being generally supplanted by स, under which letter will be found many words commencing in Sanskrit with श.

शंकर, the god Śiv ; (*Vid.* XXII, 2),  
the enemy of Śiv was Kām Dev,  
the god of love.

शत, *adj. num.* a hundred.

शंभु, सेभु, the god Śiv ; a phallic  
emblem, or *linga* sacred to him,  
in *Vid.* XXXVII, 2, compared to  
a girl's bosom, *cf.* सरोह.

शयन, sleep : a bed.

शरण, protection, refuge.

शरीर, the body.

शशि, the moon : शशि मुख (*fem.*  
मुखि), moon-faced.

शरद, *adj.* autumnal.

शिव, or शिवै सिंह, or सीवै सिंह, &c.  
name of a king in Mithilā, who  
reigned at Sugaunā, the patron of  
Bidyāpati : सिंह is frequently in-  
correctly spelt सिह.

शिर, the head.

शिशिर, the cold season, winter.

शैतल, *adj.* cool.

शैल, gentleness.

शुगवा, लुगवा, a parrot.

शुभ, *adj.* fortunate, propitious ; शुभ  
कर, to consider anything propi-  
tious.

शूङ्ग, the trunk of an elephant.

शेखर, a head ; a chief.

शेष (*or* शेषे *for metre*), the remainder :  
*adv.* in the end, finally.

शैशव, childhood.

शोष = शोष, *q. v.*

शोभ, *v. n.* (3 *Simp. Pres. in Vid.*

LXXII, 1, शोभए), to shine, be beautiful.

शोभव, splendour.

शोष, शोख, *v. a.* to dry up, to cause to evaporate.

शोषव, a drying

श्यामल, स्यामल, *adj.* dark-coloured, dimmed.

श्रवण, the ear.

श्रमाएल, *adj.* fatigued.

श्री, a title of respect.

श्रीफल, the nut of the betel-palm, noted for its roundness, and hardness: the Bel fruit, which possesses similar character.

श्रुति, the ear.

## स

सँ, सैं, सेँ, सौँ, sign of the ablative case.

संशय, doubt, fear.

संसार, the world.

संसे, संसै, = संशय, *q. v.*

सक, *v. n.* to can, to be able, *used with the Indecl. Part. of another verb; e. g.* मैं सके, he can be, लिखि सकलिहि, she could write, हेरि सकलऊँ, I could watch.

सक, सकव, ability, power.

सकल, *adj.* all.

सकार, the letter स.

सकुच, *v. n.* to be pressed, squeezed.

सख, सखा, (*fem.* सखि, सखी, *old instr.*

सखिहिँ), a friend: *in Vaishnava*

*poems, the companions of Rādhā or whoever for the nonce is represented as the heroine of the poem, are called her Sakhis; सखि, may often be translated as bridesmaid, and, conversely, in Vid. XXX, 1, the bride is called the सखि, or friend of the bridesmaids: (Vid. XVI, 2), the friend of Kṛishṇ was Arjun, one of the heroes of the Mahābhārata.*

सखवन, a *Sāl* forest.

सगड़, a small kind of cart.

सगड़ाड़, *adj.* noisy.

सगर, सगरे (*Nā. 8*), *adj.* whole; entire.

सगुन, an omen, a sign.

सघन, *adj.* dense.

संकट, affliction, trouble.

संख, a shell.

संग, (*Loc संगे*) a companion, *Prov.*

संगक सख बनारस जायि, one who is lucky in having a (rich) companion, will go to Banāras with him: company, society: the act of meeting, or attaining, संगजात, of the same caste: *prep. governing gen. or acc., with.*

संगम, meeting, union.

सच्च, *adj.* true.

सचौटो, truthfulness.

सजनौ, a friend.

सजमनि, a pumpkin.

सजेआ, a bed, a couch.

सज्जन, a good man.

संच, *v. a.* to store, collect.

संचव, collection.

संचय, संचै, a collection, or heap.

संचर (1), *v. n.* to go, move.

संचर (2), संचरब, motion.

संचित, *adj.* accumulated, pent up.

संभोत, an evening candle or taper,

*Prov.* घर सँ संभोत न, बाहर जक सन बाती, at home he has not even a farthing dip, while abroad he has an illumination like a torch.

सटाव, *v. a.* (*Muhamadan* 3, *Past* सटोलकै for सटोलकै), to unite: to paste, to gum.

सटल, *adj.* close to, near.

सड़क, or सण्डक, a road.

सतत, *adv.* continually.

सटहा, a kind of bracelet.

सतबरती, *adj.* (*fem.*) chaste, faithful.

सतमाई, a step-mother; *Prov.* सत-माईक कारन बादी बाप, a son will go so far as to blame even his father, when he has a step-mother.

सताइस, twenty-seven; (*Vid.* LXVII, 1), the twenty-seventh consonant, र.

सताल (or सताले for metre), *adj.* possessing lakes.

सतुआ, a kind of flour of Indian-corn and other grains.

सतुआइन, a festival in Baisákh, when *satua* is eaten: *Prov.* जौक जाई, सतुआइन जाई, he went away in Phágun (the month when barley is eaten), and returned in Baisákh: *i. e.*, he has been long absent.

सदर, (سدر), *adj.* chief; special.

सदाव, *adv.* always.

सह, *adj.* gentle, calm, quiet.

सधान, the paying off of debts.

सन (1), (*fem.* सनि), *adj.* like.

सन (2), hemp.

सनकल, *adj.* harassed, agitated.

सनसख, *adj.* facing: in front, before.

सनसनाहटि, a humming in the ears.

सनाथ, one who has obtained all his desires.

सनेस, news, tidings, a message: a present sent to a person.

सनेह, सिनेह, affection, love.

संतति, a good, or virtuous man.

संताप, affliction.

संताख, contentment.

संताखी, contented.

संदेस, search: a message.

संदेह, संदेहा, suspicion, doubt.

सपज, *v. n.* to be accomplished.

सपजब, accomplishment.

सपत, an oath: (F. 6.) सपनऊँ ले, even for taking oaths, (enough) to swear by.

सपन, and सपना, a dream; सपनऊँ, in dreams.

सपना (2), *v. n.* to dream; *v. a.* to dream about.

सपनौरि, a mongoose.

सपुर्द, (سپورده), the act of making over.

सप्पा, a serpent.

सप्पर, (*English*) a Sapper, see सैना.

सफल, *adj.* bearing fruit, fruitful.

सब, *adj.* all. *Hindí* for सभ, *q. v.*

सबद, a sound: words: song.

सबहि, सबहिँ, सबहुँ, सबऊँ, *adj.* all: every one.

सबिलाख (or सलाखे for metre, *Vid.* XXIII, 9) earnest desire, passion.

सभ, सभै, सभटा, *adj.* all; सभ दिन, every day; सभ तँह सँ from amongst all;

सभ ठान, every where; सभ केशे every one; सभ खन, always; सभ जननिहार, omniscient, a know-all:

a sign of the plural.

समटा, all, the whole.

समनि *plur. of सम, used when the idea of plurality has to be emphasized; thus सम, all taken as a whole, but समनि, all taken severally.*

सम, *adj.* equal like, equal to.

समदञ्जी, *Vid.* LXXVIII, 5, *obsolete form*, I pray, *for समदङ्ग from root समद.*

समधान (1), (*or समधाने for metre*), *adj.* attention: *subst.* appeasing, coaxing (a beloved out of a fit of pride, or sulks): the act of making ready, *or* drawing a bow.

समधान (2), *v. a.* to arrange, prepare: (*Vid.* XIV, 9), to stretch, *or* make ready (a bow).

समधी, a kind of relation; a father is *samdhi* to his son's wife's father, and *vice versa*.

समय, समै, time, season.

समरथ, (*fem.* समरथि), *adj.* of the age of puberty.

समरथाई, the age of puberty.

समरूप, (*or समरूपे for metre*) resembling, of like beauty.

समस्त, *adj.* whole.

समा, *v. a.* to enter: to fit into, *आँचर तर न समाय*, it will not go beneath my cloth; my cloth will not contain it, (*Vid.* LXIX, 2).

समाएव, entering.

समाँग, (खाँग), one's relations; the members of a household; *Prov.*

हजाम के चूड़ा दही, समाँग के भूजा, a barber gets *chūrā* and curds, while a relation gets only parched grain.

समागम meeting; union.

समाज, association, company: a neighbour, one who lives by one, *e. g.*, a husband is not a समाज when he is away from home.

समाद, news.

समान (*or समाने for metre*), *adj.* equal to, like.

समाप, *v. a.* to finish, conclude.

समापव, conclusion.

समार, *v. a.* to adorn: to ornament with, to place: to arrange (समारि ले, *Sal.* XVIII).

समारव, adornment.

समीर, the wind.

समुख, *adj.* face to face.

समुभाष, *v. a.* to explain, tell.

समुभाषव, explanation.

समुद्र, and समुंदर, the sea.

समेल, समैल, a rope passing round the neck of a bullock, and attaching it to the *pālo* *or* yoke.

समै, समैआ, समय, time, season; a year.

संपति, wealth.

संवाद, news, tidings.

संभा, *see* संभालंभन.

संभार, *or* संभारि ले, *v. a.* to hold, grasp, catch hold of.

संभारव, a catching hold of.

संभालंभन, regard, respect, reverence.

*In Fam.* 40, the two halves of the word, are separated by the particle ने.

सयन, sleep; सयन घर, a sleeping apartment; सयन सुताव, to put to sleep.

सयान, (*fem.* सयानि, *or for metre* सयानी), सेवान, *adj.* full grown: clever.

सर, an arrow.

- सरकार, (सरकार) the Government.
- सरग, सर्ग, heaven, *poetical loc.* सर्गज्ज; *Prov.* सरग सँ खसि, मुंगराक मारि, a fall from heaven is a cudgelling; = hit a man when he's down.
- सरती, (شرطي), *adv.* certainly, surely, positively.
- सरद, the autumn season.
- सरदार, (सरदार), a leader, captain.
- सर्वच्चन, *adv.* always; continually.
- सर्वस, a person's whole wealth; property.
- सरमाएल, (शर्म), bashful, modest, ashamed.
- सरल, *adj.* rotten; *Prov.* सरलो भुन्ना, वो रोज़ दुन्ना, (the Bhunná is a large and excellent fish), even a rotten Bhunná is twice the size of a Rohu, *i. e.*, when a rich man becomes poor, he does not lose his importance. [ing.]
- सरस, *adj.* possessing juice; charm.
- सरसिज, सरसीरह, a lotus.
- सरसो, a kind of mustard.
- सराप, a curse.
- सरीर, (or सरीरे for metre,) the body.
- सरूप, (or for metre सरूपे), *adj.* having the form or appearance of: possessing a form, or body.
- सरोजी, the wife of a wife's brother.
- सरोवर, a tank.
- सरोरह, a lotus, in *Vid.* XXXVII, 2, compared to the nipple of a woman's bosom; a lotus is placed on the top of the phallic emblem of Siv, at the time of worship.
- सर्ग, सर्गज्ज, see सरग.
- सलखी, maidservant of queen Hansábatí, queen of Bhím Sain.
- सलगा, a kind of body cloth, of coarse material.
- सलहेस, the chaukidár of king Bhím Sain, worshipped at the present day by Dosádhs.
- सलाका, a line, a mark.
- सलाम, (سلام), salutation.
- सवा, one and a quarter; सवा हाथ, a cubit and a quarter.
- ससर, *v. n.* to slip, to slip down; ससरि खस, to slip down; ससरि उठ, to slip while rising, to rise with difficulty, (of an invalid).
- ससरब, a slipping.
- ससार, *v. a.* to cause to slip, to loosen.
- ससारब, a loosening.
- ससुर, (fem. सासु), a husband's father.
- ससुरार, ससुरारि, a father-in-law's house, a slang name among thieves for the jail, because they get well fed there.
- सह, *v. a.* (the following forms have been noted; 3 *Simp. Pres.* सह, सहय, सहयि; *Fut.* सहब; *Pres. Part.* सहैत; *Past Part.* सहल; *Indecl. Part.* सहि): to bear; सहै पाव, to be able to bear, सहल जाइबैहि, it can be borne.
- सहजे, *adv.* slowly; सहजे सहजे गेलि, she went slowly.
- सहना, that which must be endured.
- सहब, patience.
- सहक, (ساهر), a citizen.
- सहस, a thousand (*Vid.* XX, 1.)
- सहाए, help, assistance.
- सहि, the act of bearing; सहिओ न होए, it cannot even be borne.
- सहित, *prep.* with.

सहिदानौ, a token, a sign.

सहेलियाँ, (سهیلیان), *Hindi fem. plur.* comrades.

सहे, *see* सह.

सहोदर, born of the same womb; a whole brother.

सायान, the month of Śrāvan.

साँक, a wooden or ivory ring worn by the bridegroom at the time of marriage; *Prov.* सात सकारें सिंदुर दान, with seven "s's", (or words beginning with "s") a marriage takes place; *the seven "s's" are* सिंदुर, vermilion, सन, hemp, सोन, gold, संख, a shell, साँक, a wooden ring, सोहवेली, the cover of a small pot, and सिरैथि, the parting of a woman's hair; the first six are placed together in a bowl, and out of them is taken some vermilion, and applied to the parting of the bride's hair.

साँकर, (संकौर्ण), *adj.* narrow: *subst.* a narrow road, a lane.

साँखर, a kind of snake.

साँगह, building materials.

साँगि, a spear.

साँच, (or साँचे *Sal. XVI*) *adj.* true: exact.

साँची, a kind of betel leaf.

साँके, evening; डून् साँके, morning and evening; *Prov.* बुड़वक बर क साँके बिहौना, a foolish bridegroom prepares his bed while it is yet evening (*it is considered improper for a man to approach his wife before midnight*); साँके सुद-खाह, कानब कतेक, he died (long ago) in the evening, and why so

much weeping; *i. e.*, its no use crying over spilt milk.

साँकिल, the third son, in a family of four or more.

साँठ, *v. a.* to arrange.

साँठव, arrangement.

साँढ़, a bull; *especially*, a sacred bull, a "brahminy bull."

साँप, (or साँपे *for metre*), (*fem.* सापिनि), a serpent, *frequently compared to a lock of hair.*

साखि, a witness.

साग, सागपात, a kind of "spinach eaten by the poorer classes": *Prov.* खाइ सागपात, रहत के नवावक साथ, she lives on spinach, and would sleep with a prince, *concerning a woman who would make an ambitious marriage.*

सागर, the ocean; *there are seven oceans, and the word is hence (Vid. XVIII, 6), used to represent the number seven, which added to nine, the number of the planets, makes 16, the number of the graces (सिंगार).*

साज (1), preparation: adornment of the body; garments, apparel.

साज (2), *v. n. and v. a.* to adorn, to

साजव, adornment. [*adorn oneself.*

साजनि, सजनि, a female friend.

साजी, a pit in which mangos are kept.

साम, a company, association, partnership.

साटौ, a brand for branding cattle, *hence metaphorically (Sal. XV),*

फूलक साटौ, a brand made by the application of flowers, *i. e.*, no punishment at all.

साठि, sixty, *see* बुंद.

सात, *or emphatic*, सात्ते, seven; (*Vid.*

LX, 2), the seven letters in कुसुमित  
कानन; (*Vid.* XXII, 3), the seven  
letters बिबि खाद्य सरब, having eaten  
poison, I will die, *cf.* पाँच,  
दुइ.

सातो, *def. num.*, the seven.

साथ, *prep.* with.

साध, *v. a.* (*Indecl. Part. Vid.* LIII,

5, साधी, *for* साधि), to accomplish,  
make: मौन साध, to be silent.

साधब, accomplishment.

सान, (سان) dignity, pomp.

सान्नी, a kind of made food for cattle.

सापिनि, *see* साँप.

सावित, (سابت), *adj.* firm, estab-  
lished.

साबुन, soap; *Prov.* धोबी पर धोबी बसे,  
तब कपड़ा पर साबुन पड़े, no soap  
ever touches our clothes unless  
many washermen live together,  
(when owing to competition they  
wash well).

सास, a kind of autumn millet.

सासग, a singer of the Sám Vēd.

सामर, (*fem.* सामरि), *adj.* nut-brown.

मार (1), essence: ambrosia; *adj.*  
essential, precious; सारबस्तु, the  
essential thing, the 'one thing  
needful.'

सार (2), a brother-in-law, (*a wife's*  
*brother*), (*fem.* सारि), a sister-in-  
law, (*a wife's sister*).

सार (3), (साल), a house *in words*  
*like* हथिसार, घोड़सार, इटिसार  
(a school), कनिसार, *q. v.*

सारंग, the Indian cuckoo: a pea-  
cock; a snake; a cloud; thunder;  
a bow: a bee, a swarm of bees: a

deer: Northern India is full of  
popular ditties on the many mean-  
ings of this word; *Vid.* XIV is an  
example; another will be found in  
*Fallon's Dictionary*, s. v. سارنگ.  
Another Panjābī example will be  
found in the *Calcutta Review* for  
July 1882, p. 54 in an article by  
Lieut. Temple called 'Some Hindū  
Songs': it is as follows:

सारंग फरिया सारंग नून,

जो सारंग बोल्हा आए ।

जे सारंग आखे सारंग नून,

तान सारंग मुख ते जाए ॥

The peacock caught a snake,  
While clouds their thunder rolled,  
Whereat the peacock screamed,  
And so let go his hold.

*Cf.* हरि for a similar example.

सारा = सार (1), *q. v.*

सारी, a woman's upper garment.

साल (1), (سال), a year.

साल (2), a thorn: a pang, pain.

साल (3), *v. a.* to put in order, re-  
pair.

सासु, a father-in-law's wife, *see* ससुर.

सासुर, a father-in-law's house.

साह, (ساح) a king: (= साची) a  
witness, one who appreciates (*Vid.*  
XLIII, 9).

साहस, courage: forbearance. [hair.

सिक्कैथि, the division of a woman's

सिंह, *or more properly सिंह or सिंघ*,  
a lion: a certain surname: (*Vid.*

LIX, 4) the sign of the zodiac  
(Leo), which is represented by the  
letter स, and hence means any  
word commencing with that letter,  
*here* सखक, a head, *cf.* मौन: सिंह

दरवाजा, the main entrance of a house.

सिकड़ी, a necklace.

सिकि, सिकिया, सौक, a reed, सिकिचो, even a reed.

सिकौती, a reed basket.

सिखर, a mountain peak: सिखर बीज (*Vid.* XVIII, 3), the seeds of a pomegranate.

सिंगार, शृंगार, a grace, adornment, of which sixteen are described, viz.

(1) अंगशुचि, personal cleanliness;

(2) मञ्जन, bathing; (3) असल वसन, the wearing of clean apparel: (4) केश

समारव, arrangement of the hair;

(5) माँग में सँदुर, the application of minium to the parting of the hair; (6) भाल में खैरौ, the *tilak*

on the forehead; (7) चिपुक पर तिल, the *tila* or spot on the chin;

(8) मेहदी, henna for the hands and feet; (9) अंग में अरगजा, scented

paste for the body; (10) भूखन, ornaments; (11) पुष्प, flowers;

(12) सुगंध, scents; (13) मुखराग, betel for reddening the lips; (14)

दाँत रंगव, staining the teeth; (15) अधरराग, staining the lower

lips; (16) काजर, collyrium: a different list is given in *Fallon*,

s. v. *सिङ्गर*; *Prov.* काहि पर करु

सिंगार, पिआ सोर आन्हर, for whom shall I adorn myself; my husband

is blind.

सिंच, see सिँह.

सिठिया, see सौठ.

सितल, सौतल, *adj.* cool.

सितसित, white and black: the white and black rivers, i. e., the

Gangá and the Jamuná.

सितुआ, a blunt kind of shell, used for scraping out cooking pots.

सिधा, provisions, food; *Prov.* सिधा संदेह, गव्य गव्य करचि, it is doubtful if he should get anything at all to eat from me, and he has the impudence to ask for milk.

सिधि, success.

सिधौटी, uprightness.

सिनेह, love, affection.

सिंदुर, सँदुर, vermilion, minium, worn by women who are not widows.

सिपाही, a soldier.

सिफला, (سفله) *adj.* loose, licentious; *Prov.* सिफलाक मौगत माव मास, a rake dies in the month of Mágh, (they wear thin clothes and catch cold in the coldest month of the year).

सिधै सिँह, see शिव सिँह.

सिमान, (سيمان) a boundary, limit.

सिमिति, memory.

सिर, the head; सिर ना, to bend the head.

सिरक, a quilt.

सिरकौ, a tent, a hut; *Prov.* सिरकौ एक देखि ताहि, ताहि बेर मैं आएल पानि, सिरकौ उठावैक रहल न बेरा, आगू नाथ न पाव पगहा, he pitched his hut, and it began to rain, nor could he get an opportunity for striking it, he was like an ass without nose-ring or tether; cf. नाथ.

सिरमा, that end of a couch where the head lies.

सिरि, a nutmeg.

सिरिस, a kind of flower.

सिरी फल = श्री फल, *q. v.*

सिलौट, a curry-stone.

सिवाला, a temple of the god S'iv.

सिसिर, the cold and dewy season,  
*comprising the months of Mágh  
and Phálgun* (January to March).

सिहर, *v. n.* to shiver.

सिहरव, shivering.

सौँह = सिँह, *q. v.*

सौक, सिकि, a reed, a spit; the inter-  
stice between two teeth, सौके सौके,  
between all one's teeth: a kind of  
net swinging from the roof of a  
house, used to keep provisions  
out of the way of animals;  
*Prov.* कुकुरक भागै सौक टूट; it is  
good luck for the dog, when the  
*silk* breaks down.

सौक, *v. n.* to be cooked: सौकल  
cooked.

सौठ, सिठिया, (सिक्थक्), anything  
soft and clammy, such as pán leaf  
which has been chewed and spit  
out, or indigo refuse.

सौतल, *adj.* cold, cool.

सौथ, (सिक्थक्) boiled rice.

सौथै सिँह = शिब सिँह, *q. v.*

सौमर, the "Seemul" tree, *which  
bears the silk-cotton, but has no  
fruit, or fragrance, differing thus  
from the fragrant sandal tree  
(चानन), (Vid. XLIII, 2).*

सौमर, bound, limit, border.

सौर, the fibrous root of any tree or  
plant; the shrine of a family god-  
dess.

सौल, a stone: the Sálgrám stone;  
*Prov.* सौल, सुत, हारिबन्ध लै, बौच  
गंगाक धार, रतक लै ब्राह्मण तँ ना करह

इतिवार; "if a Bráhmaṇ swear  
even by the Sálgrám, his son, the  
Haribans, and in the midst of the  
Ganges,—Don't believe him."

सुइ, a needle.

सुकडौ, dried fish, *Prov.* सुकडौक वनीज  
पशुपतीक दरसन, (in Nepál) you can  
both sell dried fish, and see (the  
temple of) Paśupati.

सुकवि, a good, or wise poet.

सुखल, *adj.* dry.

सुकुमार, *adj.* tender, delicate.

सुकूल, *adj.* of good family.

सुकृत, *adj.* of virtuous deeds.

सुख, happiness; सुख सार, the essence  
of happiness.

सुखल, or सुखाएल, *Part.* dry, dried;  
*loc. sing.* सुखले, on dry ground.

सुखलाह, (*fem.* ल्लाहि) *Participial  
adj.* dry.

सुखाव, *v. a.* to dry; सुखा, *v. n.* to dry  
up, wither: become sad.

सुखाएब, drying.

सुगवा, सुगा, शुगवा, a parrot.

सुघटित, *adj.* turning out well.

सुघ, *v. a.* to smell.

सुघब, smelling.

सुत (1), = सुत, to sleep, *q. v.*

सुत, a son; (*Vid.* LIX, 3), *cf.* ब्रित्ति;  
(*Vid.* XVIII, 5), the son of a  
he-goat, *i. e.*, a he-goat, *which is  
the animal sacrificed to Debí.  
Hence Debí is its enemy; (Vid.*  
XVII, 2), the son of Bali the  
king of the earth was Bánaśur;  
the son of ocean, the father (नात)  
of Lakshmi, was the moon (चंद्र).

सुतनिहार, a sleeper; sleepy.

सुता, a daughter; (*Vid.* XVI, 3),

दक्ष सुता चारिम, = the fourth daughter of Daksh, *i. e.*, the fourth Lunar asterism, Rohini (see दक्ष); her husband (पति) was Som the moon.

सुताव, *v. a.* to cause to sleep: सयन सुताव, to put to sleep.

सुताएव, a causing to sleep.

सुदौन, a female Súdra, a maid-servant.

सुधा, ambrosia, nectar.

सुधाकर, the moon.

सुधारस = सुधा, *q. v.*

सुन, *v. a.* (*Kanauji Pres. Part. Harkh. XI, 10, सुनत*), to hear, *cf.*

सुनव, hearing. [सून.

सुनर, सुन्नर, सुंदर, *adj.* beautiful: *ironical proverb about an ugly husband*, एक तँ मौआँ मुँह बड़ सुनर, दोसर भरि मुँह पेआज, in the first place the Miyā's face is very handsome (*ironically*), and in the second place his mouth is full of onions, *i. e.*, it smells of them.

सुनराई, सुंदराई, सुनरताई, beauty.

सुनवाह, one who hears complaints.

सुनाव, *v. a.* to cause to hear; to tell.

सुंदर, (*fem.* सुंदरि), सुनर, सुन्नर, *adj.* beautiful.

सुंदरताई, सुंदराई, beauty.

सुनि, *v.* सुन.

सुनु = सुनू, 2. *Imperat.* of सुन, *q. v.*

सुन्न, *adj.* void, empty: solitary, lonely.

सुन्नर = सुंदर, *q. v.*

सुपरनडेंट, (*English*), a superintendent.

सुपुख, सुपुख, सुपुख, सुपुख, a good man, a good husband.

सुबदन, (*fem.* सुबदनि), *adj.* beautiful, handsome.

सुबुध, (*fem.* सुबुधि or सुबुधिनि) *adj.* wise, intelligent.

सुवेस, सुवेस, *adj.* comely, handsome.

सुभाव, nature, quality.

सुमतिमति, a lady who possesses a sweet mind, or thoughts.

सुसर, सुमिर, *v. a.* the following forms have been noted: 1 *Prosp. Cond.*

सुमिरिरे; 2 *Imperat.* सुसरिच;

*Pres. Part.* सुमिरैत; *Past Part.*

सुमिरल; *Indecl. Part.* सुमिरि,

सुसरि, and (for metre) सुसरै: to remember, recollect.

सुसरन, सुमिरन, सुसरव, सुमिरव, remembrance, memory.

सुमुख, (*fem.* सुमुखि), *adj.* sweet-faced.

सुर, a tune, a sound: language, words.

सुरखी, (سرخي), redness; beauty.

सुरंग, *adj.* well-coloured: red.

सुरज, सुरज, सूरज, the sun.

सुरत, sexual pleasure, coitus.

सुरति, सूरति, (صورت), form, beauty.

सुरपति, the king of the gods, Indra; (*Vid. XVI, 4*), he is the god who wields the thunder-bolt, with which he slices off the wings of the mountains, hence mountains, and especially the Himālay, are considered his enemies.

सुरभि, fragrance, scent.

सुरवाल, a kind of veil worn by a man of respectability when going to see his wife at his father-in-law's house. It is supposed to hide his blushes; *Prov.* मौआँ एक

चलल ससुरारि, बाटहिँ खेल सुरवाल  
उतारि, कन्या हलि से मादक गेल, गाइ  
कठहर ओठ तेल, a *Miyā'* went to  
his father-in-law's house, and on  
the road lifted up his veil: the  
damsel was not there, having gone  
to her mother's relations: he  
counted his chickens before they  
were hatched, (*see* कठहर).

सुरसरि, the river Ganges.

सुरज = सुरज, *q. v.*

सुशोतल, *adj.* very cool.

सुहारी, wheaten dough for making

हँड़ा, a rice-weevil. [cakes.]

हँडि, a distiller.

सुख, सुख, *adj.* happy.

सुखल, *adj.* dry.

सुगर, a pig.

सुढ, सुँड, an elephant's trunk.

सुम्भ, *v. n.* to see.

सुम्भ, sight.

सुत (1), सुति, *obl.* सुत (*sūta*), or  
सुतै, the act of sleeping; *Prov.*

सुतक चढाई न, तसूक फरसाइश, there  
isn't even a mat for him to sleep  
on, and he asks for a tent.

सुत (2), *v. n.* to sleep; *See gram-*  
*mar*: (*Indecl. Part. sometimes सुती*  
*for sake of metre*): सुति रह, to  
lie down and sleep: *Prov.* सुतल  
हो, बिआह होइयहि, I am sleeping  
while my marriage is going on,  
(*of a sluggard*): another form of  
the verb is सुत.

सुतब, sleep.

सुति, (1) a kind of ornament, a neck-  
ring.

सुति, (2), *see* सुत (1).

सुदिन, a propitious day.

सुन (1), = सुन, *q. v.*

सुन (2), = सुन्न, *q. v.*

सुप, a winnowing-basket, *see* कनसु-  
पतौ; *Prov.* चालनि दूसल सुप के,  
जनिका सहसर गोट बेद, the sieve,  
which had a thousand holes in it,  
sneered at the winnowing-basket.

सुर (or सुरे for metre), सुरज, सुरज,  
सुरज, the sun.

सुरति, सुरति, (سورت), appearance,  
form; beauty.

से, *pron., subst. and adj., correl. of*  
*जे*; the following forms have been  
noted; *nom.*, से (*with rel. जे*), सेह  
(*Vid.* LXXXI. 10), सेह (*with rel.*  
*जेह*, *Vid.* XVII, 7), and (*Hindī*,  
*F.* 70) से; or emphatically, सेओ  
सेहो, सेहओ, and सोए (*Vid.* LXII  
4); *obl. honorific*, तनि (*e. g.*,  
*dat.* तनि कऊँ, *F.* 6), तनिका, तनिकाँ  
(*Vid.* LXXXI, 1, 10); *non-hon.*  
तेहि (*Sal.* VI), तेहिँ (*adverbially*,  
*so, correl. to जेहिँ*, *as, F.* 2), ताहि,  
ताही (*final vowel lengthened for*  
*metre*), ता (*frequent in com-*  
*pounds, e. g., Vid.* XVI, 2, तासम,  
*like that*), तकरा: *instr.* तेँ (*in F.*  
19, तेँई *with emph. ई*), frequently  
used as an adverb; it is then  
often written तेँ, तेँ, तो, तो, or  
(*with emphatic ओ* (*Skr. अपि*))  
तेँओ, तेँओ, or तेँओओ: *genitive*  
*hon.*, तनिक (or, agreeing with a  
noun in an oblique case, तनिका),  
तनिकर, तसु (*common in poetry*),  
or तासि (*only once, Vid.* XVIII,  
7); *non-hon.*, तकर (or, agreeing  
with a noun in an oblique case,

तकरा): *the forms तनि, तनिक, &c. are often spelt with न्ह, thus तन्हि, तन्हिक, &c.: the word is usually correlative, but sometimes takes the place of the simple demonstrative; he; that: instr. तै, तैः &c., therefore; तैओ, तैओ or तैओओ (= Skr. तथापि), still, nevertheless.*

सेखान, (*fem.* सेखानि), सखान, full grown, blooming: wise, clever.

सेखानपन, cleverness.

सेओ, *pro.* even that.

सै, *sign of abl.; see* सै.

सैम = शैम, *q. v.*

सेज, a mattress, bedding; a bed.

सेन्ह, a burglar's hole, *or* mine.

सेहा, a register for the entry of daily receipts; a day-book.

सेहिआ, an inhabitant of Sindh.

सेद, *v. a.* to warm another's body, *by applying to it the palm of the hand, previously warmed at a fire.*

सेनुर, सिंदुर, red lead, vermillion.

सेव, *v. a.* to serve.

सेवक, सेवैक, *adj.* devoted: a worshipper: a servant.

सेवव, सेवा, service.

सेह पै, (*Vid.* LXXXI, 10), he alone.

सेहला, a kind of turban worn by Muhammadans at the Muharram festival.

सेहओ, सेहो, *pro.* even that: even he.

सै, a hundred: *cf.* गुन.

सेन, सेना, an army, *Prov.* बिना सरदार सेना हन, an army without a General is lost.

सैखद, a Muhammadan title.

सैल, (سَل) the act of walking.

सेह, = से, (*correl. of* जैह).

सो, *v. n.* = सूत, to sleep, *q. v.*; a *Hindī* word.

सोदरी, the room in which a child is born, and in which the mother is kept for twelve days.

सोई *indecl. part. of* सो, *q. v.*

सोए = से, that (*adj.*).

सौ, *see* सै.

सोग, sorrow.

सोगारल, *adj.* mournful.

सोच, consideration; anxiety.

सोभ, *adj.* straight.

सोभा, *prep.* before, in front; *Prov.*

सगर गाथौ सोभा, चलबह ककरा सोभा, the whole village is full of enchanters, before whom dare you walk.

सोडा, a short stick of a handy length, a walking stick.

सोती, the highest caste of Mīthilā Brāhmins.

सोन, सोना (1), सोनमँ, gold. *The second form is not much used, and is said to be borrowed from Hindī.*

सोना, (2), *v. n.* to wash one's self, bathe.

सोनार, a goldsmith; *Prov.* सौ सोनारक, एक लोहारक, a hundred taps of a goldsmith are equal to one stroke of a blacksmith's hammer.

सोप, *or* सोपि जा, *v. a.* to entrust, make over to a person.

सोपव, the act of entrusting.

सोवरना, a kind of metal vase, *not necessarily of gold, cf.* माधव सिंह.

सोभा, brilliancy, beauty.

सोभित, *adj.* shining, beautiful.

सोन, a miser.

सोर, (سُر), noise, utterance.

बालकन्ह, a low-caste man, a Sūdra.  
 बालहो, *definite numeral*, the sixteen.  
 बाहर, a congratulatory song at the birth of a child.

बाहवेली, the cover of a small pot used at weddings; *see* साँक.

बाहव, *v. a.* to comfort, please; cause to like, (*Vid.* XXX, 1), पति गृह सखिहिँ बाहवोलि, they caused their friend to like (*i. e.*, they persuaded her to go into) the bridal chamber, *cf.* सखि.

बाहाएब, comforting.

बाहाओन, *adj.* beautiful: sweet.

बाहागिनि, a beloved woman.

सौ, a hundred. [man.

सौँ = सँ, बिना पुरुष सौँ, without a

सौँस, *adj.* whole, entire: the whole, *Prov.* आधी ढोड़ सौँस पर घावे, ऐसन डूवे याह न पावे, he who leaves the half to run after the whole, will drown himself in a bottomless (sea), *i. e.*, a bird in the hand is worth two in the bush.

सौकी, (شوقین), *adj.* desirous, intent upon; *Prov.* सौकी बिलारि के कमरक चोली, a cat, though desiring fine clothes, has only a blanket bodice.

सौवेल, a half brother.

श्याम, सयामल, श्यामल, *adj.* dark: a name of Krishn.

खून, the wages of sewing.

खलि, "it is well," a Sanskrit phrase of good omen, with which it is polite to commence a letter.

खातौ, the fifteenth nakshatra or lunar mansion.

खानि, खामिनाय, खानी, a lord, a husband.

खास, breathing,—inspiration and expiration; *cf.* अघखास, उर्धखास.

खसिनि, a sister, while unmarried, and living in her father's house.

## ह

हंशा, हंसा, or *improperly*, हँशा, a goose, a swan; a man's soul.

हंस, or *improperly*, हँस, *see* हस.

हंसावती, or *improperly*, हँसावती, the queen of king Bhīm Sain.

हकस, *v. n.* to pant, puff, *Prov.* बहथि बरद, पुनु हकसथि कुकुर, it is the bullock who works hard (but says nothing), while the (lazy) dog (does nothing and) pants.

हग, *v. n.* cacare.

हगना, one who stools much.

हगवास, (*fem.* हगवासि), *adj.* desiring to stool; *Prov.* सिकारक बेरि कुतिआ हगवासि, when the time for hunting comes, the bitch retires.

हजार, (هزار), a thousand; हजारन, thousands.

हट, *v. n.* to turn aside.

हटिआ, a market, (*said to be derived from* هفت, *because only held once a week*).

हठ, obstinacy, wilfulness: हठँ, *instrumental*.

हठन, *adv.* obstinately.

हड़बड़ी, confusion; *Prov.* हड़बड़ी बिआह, कनपट्टी सेनुर, the marriage takes place in such confusion, that vermilion is applied to the bride's

temples instead of to the parting of her hair.

हथर, a kind of vase.

हथरा, the wooden handle of a mill-stone.

हथवा, हाथ, the hand, fore-arm: a cubit.

हथिआ, the thirteenth nakshatra, or lunar mansion.

हथिआर, हथियार, a weapon, a tool.

हथिवाह, an elephant-keeper.

हथिसार, an elephant stable; *Prov.*

टुटलो हथिसार, नौ घरक साँगह, even a broken elephant stable gives materials for building nine houses.

हथौटी, dexterity.

हन (1), *adj.* ruined, destroyed.

हन (2), *v. a.* to smite, strike: slay: to fix firmly, हनि कै कँ गाड़ल, he buried deeply and fixed firmly; in *Vid.* XVI, 8, used in a neuter sense, to be fixed firmly, *i. e.*, to be firm and solid.

हनव, a smiting.

हफीम, opium.

हवेली, (حويلي), a brick house.

हम, *pro.* 1st pers.; properly plural of मैं (1), *q. v.* but now-a-days used generally in the sense of the singular, see *gram.* § 64: the following forms have been noted; *nom.*, हम, or *emph.* हमऊँ, I also, we also (*Vid.* LXVIII, 1): *Obl.* हमरा; *dat.* हमऊँ (*Vid.* XLIX, 3), or *emph.* हमरऊँ, to me also: *gen. dir.* हमर, हमार, or *emph.* हमरो, mine also, even mine; a *gen. fem.*

occurs (*Vid.* LXXIII, 3, where हमरी is a misprint) हमरि: there is an oblique *gen. form* हमरा, only agreeing with nouns in an *obl. case*, *e. g.* (*Sal.* XIX), हमरा (not हमर) घर में, in my house: *F.* 69 has the *Hindī* हमारे in a similar use: I: we.

हय, *interj.* alas!

हर (1), a plough: Siva, who is borne on a bull, (*Vid.* XVIII, 8), हर-बाहन, a bull; hence a lover, *cf.* the tauri ruentis of *Horace*.

हर (2), or हरि ले, *v. a.* (old 3, *Pres.* हरहिँ) to take away: snatch away: seize.

हरब, a seizing.

हरख (1), हरष (1), हर्ष, pleasure.

हरख (2), हरष (2) *v. n.* to be pleased.

हरखित, हर्षित, *adj.* pleased.

हरज, (حرج), loss, damage.

हरदि, or हरदी, turmeric.

हरवा, beads.

हरवाह, a ploughman.

हरहर, name of the marriage song of the bráhmans; the most essential part of it is the drum, hence the *Prov.* ढोल ढाक नहिँ, हरहर नीत, a marriage song, and no drum, = the play of Hamlet, with the part of Hamlet omitted.

हरान, *adj.* fatigued, weary.

हरास, *adj.* lean, wasted.

हरि, Vishnu: Krishn: a lion: the sky: a frog: a snake: a peacock. The following rhyme gives most of the meanings of this word,

हरि गरजल, हरि सुनल,  
हरिक सबद सुनि, हरि चललाह,  
हरि बाटे भेटल, हरि हरि गिरल,  
हरिक प्रताये, हरि बचलाह.

The sky thundered, and the frog heard it; when he heard the voice of the frog, the snake came along; the peacock met him on the road, the peacock attacked the snake; by the might of the peacock, the frog escaped; *cf.* सारंग.

हरिन, a deer: the marks on the face of the moon, which are supposed to resemble a deer; (*Vid.* XLI, 6) *The deer is said to have an undying affection for the moon, cf. the line, हरिन न परिहर हिसकर, सजनी, सह बर राख गरावे*, the moon does not desert the deer, preferring to endure being devoured by the demon of eclipse.

हरि ले, *see* हर (2).

हरिबासर, a kind of penance; a continued fast for two and a half days.

हरौ = हरि, *q. v.*

हरौनी, a kind of bamboo, with short knots and a narrow perforation.

हर्ष, हर्षित, *see* हरख, हरखित.

हर्षनाथ, name of a living poet of Mithilā.

हल, *v. a.* to put in motion: strike.

हलाव, *v. a.* (2 *Imperat. Vid.* LXXIII, 3, हलबिरे), to cause to put in motion; to impel, drive: to drive away, (*Vid.* LXXIII, 3) forsake.

हलुक, *adj.* light.

हवाल, (احوال) condition, state; *Prov.* बरक माथा जाल, बरिचातक कोन हवाल, what kind of marriage procession is this, when the bridegroom is too poor to wear any thing over his head but a net.

हस, or हँस, *v. n.* (the following forms have been noted; 1, *Imp.* हस; 3, हसयु; 3, *Fut.* हसत, हसतग; *Pres. Part.* हसैत; *Past Part.* हसल, *Indecl. Part.* हसि, हसिकै: to laugh, smile. *Prov.* हसइत देखि, कनइत नहिँ पाव, one lends with a smile, but has to weep, when one can't get the loan back; easy to lend, hard to get back.

हसब, a laugh.

हसो, *v. a.* to collect in armfuls.

हसोएव, a collecting.

हसिगमनि, *adj. fem.* walking like an elephant, a gait much admired in women.

हाए, हाय, or हाये, *interj.* alas.

हाकिम, (حاکم), a high Government servant.

हाजिर, (حاضر), *adj.* present.

हाट = हटिया, *q. v.*

हाटक, gold.

हाड़, a bone: cattle, *see* राड़.

हाय, (*Instr.* हायँ), the fore-arm, hand; a cubit.

हाथी, an elephant.

हानि, loss.

हाफ़ी, yawning.

हार (1), (हार or हारा for metre), a wreath: necklace: = हाड़, a bone, rib.

हार (2), *v. a.* to lose.

हारन, losing.

हारी, a string of white beads.

हारनी, *adj.* lost; हिचा हारनी, broken-hearted.

हाल, (حال), account: tale, story: message: condition: *agricultural term*, moisture in the earth.

हावा, (هوا), wind, air; climate.

हासा, laughter, a smile.

हाहा, *interj.* lo! behold!

हिय, हिचा, the heart; हिचा हार, to be broken-hearted; हिचा हारनी, broken-hearted.

हित, हीन, a friend: benefit, advantage: those who are dear to one, one's family (*metaphorically*).

हिनक, &c., हिन, *genitive &c.*, of ई, this.

हिंदूपति, the lord of the Hindus.

हिम, boldness; snow; हिमधाम, the abode of snow, the moon: gold.

हिये, हिचा, हिरदय, हिर्दय, the heart.

हिरा, a diamond.

हिसख, habit, custom.

हीन = हित, *q. v.*

हीन, *adj.* deprived of, without.

हील, *alliterative form of भील, q. v.*

ऊ, ऊँ, an emphatic termination: old sign of the plural.

ऊडार, ऊँडार, a wolf.

ऊकुम, (حكم), an order, command.

ऊन, ऊनक, &c., *oblique and genitive forms of औ*, that, *q. v.*: often written ऊनि for ऊन.

ऊर, *v. a.* to pound, or consolidate earth: hence to pound, to pummel.

ऊलास, or ऊलासे for metre, rejoicing, joy; *Prov.* मन ऊलास, तँ गाई गौत, when a man is happy he sings.

ऊलिसाल, confusion, turmoil, *Prov.* गाछीं करे ऊलिसाल, बऊ सगेहि चुंबा,

the whole village is in confusion, and yet the wife asks her husband for a kiss, (instead of looking after his property).

ऊर, ऊर, a thrust, a shove.

ऊरा, hog-baiting: killing a hog by baiting it with a herd of cattle, or an elephant.

हृदय, = हिरदय, *q. v.*

हे, हे, *interjection*, O!

हेत, हेतु, a reason; कि हेत, why.

हेम, gold: snow, हेम गिरि, the Himálaya.

हेमत गिरि, = हेम गिरि, *q. v.*

हेर, *v. a.* (the following forms have been noted; 2, *Simp. Pres.* हेरिरे;

3, हेरै, हेरय, हेरयि; 2, *Imperat.*

हेरिअ; *Pres. Part.* हेरैत, हेरइत,

1, *Past* हेरलऊँ; 3, हेरलन्हि, हेरल;

*Indecl. Part.* हेरि: *Adv. Part.*

हेरितहिँ, or (*Vid.* XVIII, 8)

हेरइवे): to gaze, look after, look

around: to search for; to see,

लोचन हेर, to throw a glance at,

हेरड्ड, a vagabond. [see.

हेर, a fool; *Prov.* निचिन खवे हेर,

जिनक गाय न गोरू, a fool, if he has

no cow (to take care of), sleeps

void of care.

हे, है, *Hindi for है*, he is, they are,

frequent in *F.*

हेकल, a necklace.

हेत, हैव, &c., see हो (2).

हो, (1), *interj.*, alas!

हो (2), *verb. subst.*; Great confusion exists in *Mithilá* concerning the conjugation of this verb, owing to the irregularity of its past participle, and also to confusion with another root अह or अक, also meaning, to be: अह, and हो are

both not improbably derived from the same Skr. root, but in *Maithilī* they must be treated as distinct: Forms derived from the past part. of हो cannot be used as auxiliaries; forms derived from अह or अक are used either as auxiliaries or as simple verbs substantive meaning, to be, while other forms of हो are either used as verb substantives meaning, to be, or to become, or as auxiliary verbs, exactly like the verb होना in *Hindī*: According, however, to *Maithilī* pandits, the existence of the root अह or अक is ignored altogether, and all forms are referred to the root हो: the following forms have been noted; A., derived from the root अह or अक; 1 *Simp. Pres.* होँ; 3 अहि, हो (हे & है which appear frequently in *F.* are *Kanaujī* or *Hindī*): 1 *fut.* हेब; 3 कैंत, हेंत, हेंतैक, हेंतऊ: *Pres. Part.* कैंत, हेंत: B., derived from the root हो; 1 *Simp. Pres.*, and *Imperat.*, होई, होऊ, होइरे; 2 होऊ; 3 होअय, होए, होय, होइ, होइक, होअ, हो, होअयि, होइन्हि, होय: 1 *Fut.* होएब; 3 होएत (*fem.* होएति), होयत, होइत, होत: 1 *Retro. Cond.* होइतऊँ; 3 होइत: *Pres. Part.* होएत, होइत: *Adv. Part.* होइतहिँ: 1 *Past* भेलऊँ,

or contracted (*Vid.* LXXIX, 2) भेलौह; 3 भेल (*fem.* भेलि), or lengthened for metre भेला (*fem.* भेलौ), भेलऊ, भेलै, भेलैक, भेलैन्हि, भेलाह (*fem.* भेलिहि), *F.* has also the *Hindī* भए (63), and भौ (22): *Indecl. part.* भै, भए, भय: 1 *Periphrast. Pres.* होएत हौ; 3 होइअकि, होइअयि: to be: become, उदास हो, to become sorrowful, or disgusted, to show distress or aversion: to come into existence, rise (of a heavenly body), come (of the day): to live, be, भेल, it has been, *i. e.*, it has passed away, *cf.* "*fruit Ilium*": to take place, होइत भोर, as morning came, at day-break: देखि भेल, it was seen, with the *Indecl. Participle* in its proper sense of a verbal noun, *lit.* the act of seeing took place, so also ठाढ़ि भेल, he stood: भै सक, to be able to be: हो जा, 3 *Past* भै गेलाह, to happen, become.

होएब, existence; a coming into existence.

हौ, हौँ, *see* हो, (2); in *F.* 59. हौ is for *Hindī* हो, 2 *Plur.*

होइठि, itch.

हौँ, *interj.* stop! *Prov.* कोदिआ चाहे हौँ, a lazy fellow is always waiting for some one to cry "stop!"

कैंत, *see* हो (2).

## ADDENDA AND CORRIGENDA.

—

The following omissions should be supplied, and corrections made. They are printed on one side of the paper only to allow of easy correction.

—

### A. Grammar.

§ 65. The genitive of मेँ is given as मोर or मोरा. Subsequent research has shown me that the form मोरा is an oblique genitive form, only agreeing with nouns in an oblique case: and that all pronominal genitives can take a similar oblique form. Thus, we get—

#### *Direct genitive.*

द्वन्द्वर  
तेश्वर  
अप्यन  
एकर  
जनिक

#### *Oblique genitive.*

द्वन्द्वरा  
तेश्वरा  
अप्यना  
एकरा  
जनिका, etc.

These oblique genitives cannot be used with nouns in the form of the Nominative case, but only with nouns in one of the Oblique cases.

Closely connected with the above, I have noted the following words, not pronouns, which also take an oblique form in चा

#### *Direct.*

पहिला, 'first.'  
दोसर, 'second.'  
तेसर, 'third.'  
बड़, 'great.'  
पहर, 'a guard.'  
बदल, 'exchange.'

#### *Oblique.*

पहिला  
दोसरा  
तेसरा  
बड़ा  
पहरा सेँ, from (so and so's) guard.  
बदला, 'in exchange.'

There are doubtless many others which I have not noted yet with certainty. Compare the oblique forms of verbal nouns in § 189.

The following examples will make the above remarks clear. The matter will be found treated at greater length in an essay shortly to be published in the Asiatic Society's Journal.

#### *a.—GENITIVES AGREEING WITH NOUNS IN THE NOMINATIVE FORM,*

##### *i. e., DIRECT GENITIVES.*

जकर बेदुली लाएल, तकर केहन सुरखी, how wonderful must be the beauty of her whose *beduli* you have brought.



केकर बेटा (*see* के *in Vocab.*), whose son is he?

हमर रोज हरज होइत, my means of livelihood will be spoiled.

जनक कानब सुनि, having heard her lamentations.

तकर अकरार लिखि दाखिल करह, write and file a bond to that effect (*lit.* of that).

अपन सब धन उड़ाए, भिखारि मै गेल, having wasted all his substance, he became a beggar.

b.—GENITIVES AGREEING WITH NOUNS NOT IN THE NOMINATIVE FORM,  
*i. e.*, OBLIQUE GENITIVES.

अपना चढ़ैक घोड़ी देल, he gave his own riding mare, (*lit.* the mare of his own riding).

संग समाज सखी आइलि जनका फुलवाड़ी, her companions and friends came into her garden.

हमरा सिरकौ मैं, in my hovel.

तोररा घर मैं, in thy house.

हमरा दरवाजा से ओकर दरवाजा बड़ि दूरि अहि, his doorway is very far from mine.

गृहस्थ अपना मन में कहलक, the farmer said to himself (*lit.* in his own heart).

§ 136. The 3d Non-Hon. Pres. has a common form देखइहि, not noted in the grammar.

§ 157. Another common form of the Perfect of the Intransitive verb runs as follows :

| <i>Honorific.</i>         | <i>Non-Honorific.</i> |
|---------------------------|-----------------------|
| (1) रहतल बी,              | रहतल बी,              |
| (2) रहतल बी,              | रहतल बह,              |
| (3) रहतल बयि,             | रहतल अहि.             |
| <i>Fem.</i> रहतलि बी, &c. |                       |

As usual any other optional form of the Auxiliary may be used.

### B. *Chrestomathy.*

I have attempted throughout to represent all *b*-sounds by ब, and all *w*-sounds by व, but several errata have crept in, especially in the Song of Salhes, and the first few lines of the Famine Song. The Vocabulary is, I hope correct in every case, and when there is any doubt, reference should be made to it.

People who write Maithilī have a bad habit of writing *anunāsik* for *anuswār*, in words in which the latter is the more correct. Thus they write सिंह instead of सिंह or सिंव, and संसय instead of संसय or सन्सय. I have fre-



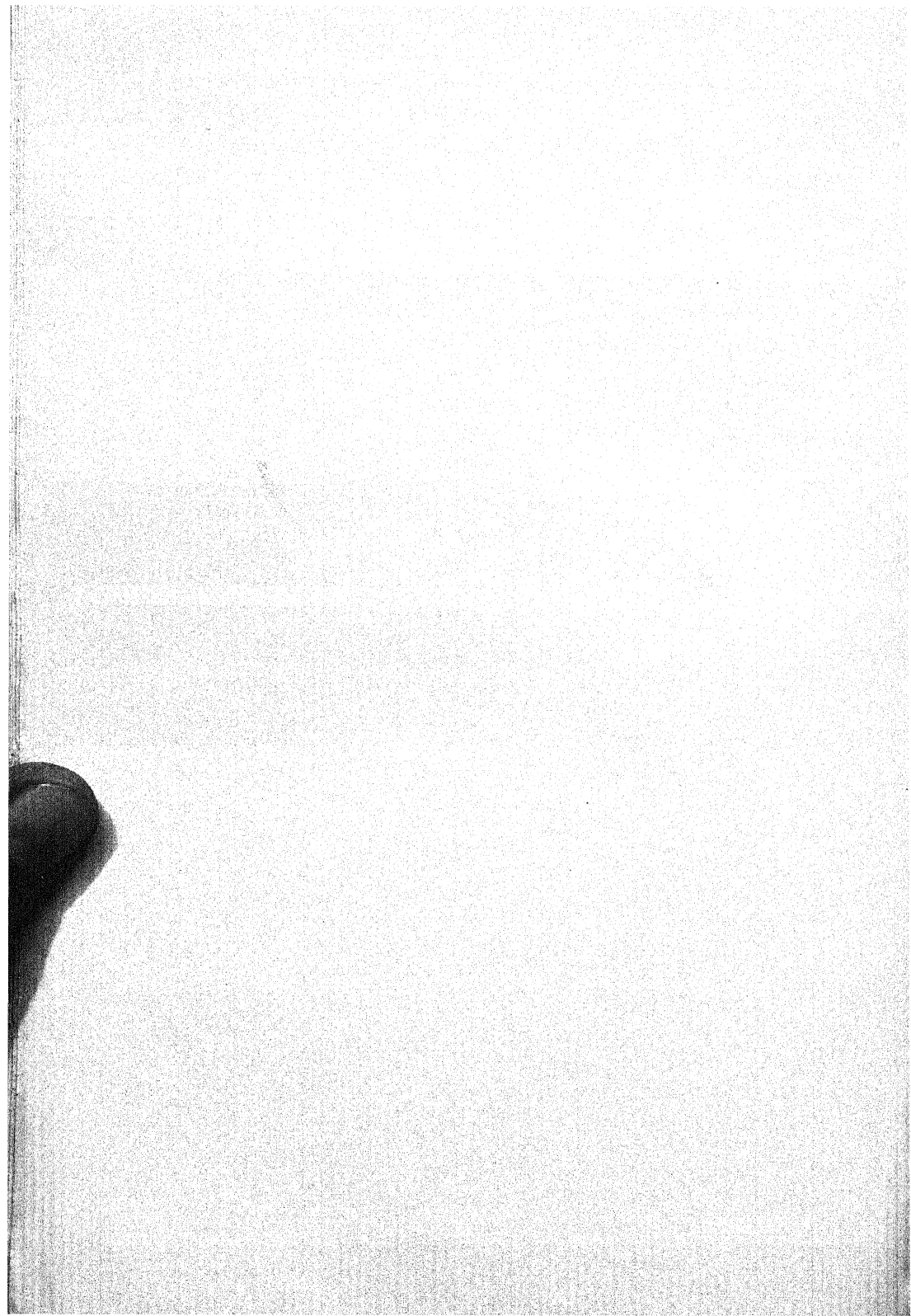
quently followed this custom, and now regret that I have done so. Many, but not all, have been corrected in the Vocabulary. The commonest word in the text is सिँह (*Sih*, on pp 39 and 40) which should everywhere be corrected to सिंघ (*Singh*) which represents the correct pronunciation.

The following corrigenda should be made. Some are printer's errors or broken letters, and others are actual corrections of mistakes of mine or preferable readings.

| Page | 4;    | Line 8; | for         | म                          | read | मँ         |
|------|-------|---------|-------------|----------------------------|------|------------|
|      | 5     | 25      |             | बचवे                       |      | बचते       |
|      | 6     | 29, 31  |             | लेने                       |      | लेनेँ      |
|      | 7     | 6       |             | लेने                       |      | लेनेँ      |
|      | 8     | 3       |             | लेने                       |      | लेनेँ      |
|      | 9     | 5       |             | सौ                         |      | सौँ        |
|      |       | 21      |             | साटी                       |      | साँटी      |
|      |       | 30      |             | ब्राह्मनीक                 |      | ब्राह्मनिक |
| 10   |       | 14      |             | बहीन                       |      | बचिन       |
|      |       | 15      |             | बोले                       |      | बोले       |
|      |       | 20      |             | गेल                        |      | गेलि       |
|      |       | 21      |             | अपना                       |      | अपन        |
|      |       | 23      |             | सुनाए                      |      | सुताए      |
|      |       | 27      |             | कुरी                       |      | कुरी       |
|      |       | 29      |             | तहीना                      |      | तहिना      |
|      |       | 30      |             | के                         |      | केँ        |
| 11   |       | 1       |             | खहारने                     |      | खेहारनेँ   |
| 13   |       | 10      | from bottom | Read, 'bank of the Kamla'. |      |            |
| 20   | Márs. | I, 1    | for         | गहिआ                       | read | गहिआ       |
|      | "     | I, 2    |             | अंगन माँ                   |      | अंगनमाँ    |
|      | "     | I, 2    |             | अगुरीआ                     |      | अंगुरीआ    |

*Fam. Song.* The song is generally printed correctly from the manuscript, but most of the following corrections are rendered necessary for the sake of metre:

| Verse | 5  | read | पक्क, बखान          | Verse | 23 | read | बाँक       |
|-------|----|------|---------------------|-------|----|------|------------|
|       | 6  |      | पूँड मूँड           |       | 25 |      | बडू        |
|       | 7  |      | चित्त मित्र         |       | 28 |      | अन्स       |
|       | 9  |      | होइ and not होइन्हि |       | 31 |      | जँट        |
|       | 11 |      | बेपक्क पक्क         |       | 47 |      | बन्सक      |
|       | 12 |      | एको न               |       | 48 |      | गुजर       |
|       | 13 |      | रक्का               |       | 53 |      | संगे       |
|       | 17 |      | खतमासु not खेत मासु |       | 56 |      | बेटे       |
|       | 21 |      | डरेँ                |       | 57 |      | संग जात एह |
|       | 22 |      | गेल                 |       | 71 |      | पैचा       |



Many of the lines in the Famine Song are hopelessly beyond regular scansion.

*Translation of Famine Song.*

*Verse 4*, substitute for second half, 'upon such of the seed as did germinate, blessed *Aślekhā* rained.'

*Verse 17* omit 'a field of,' and for 'even flesh,' read '*khetmās* (*Phaseolus radiatus*)'.

18 for 'a field of *faner*,' read '*janer*'.

43 footnote, read देखो.

Page 35 last footnote for देखिन read देखिनु.

36, ll. 10 and 13 read *Darśana*.

*Bidyapati, Text.*

I The original copy of this song was very corrupt. A better copy has since been obtained. Read as follows:—

line 2 तितल वसन तन लागू। मुनिऊँक मन समस भय जागू ॥

3 read अन्हारे for अन्हारे.

4 निज for नीज.

5 सन्से for सँसे.

IV 2 आव.

V 1 मेँ.

*Title of 2nd chapter, READ २ FOR १.*

VI 4 कै बेरि.

XV 4 read सोहागिनि for सोह गिनि.

5 देखि.

6 पिबय.

XVI 1 देखलि.

XVII 5 for संगैछि read संगइछि.

XX 1 read पुरहिँ.

XXIII 3 & 7 कै for कै.

12 उचीती for ऊलासे.

XXVI 2 जैतहिँ for जैतहिँ.

XXVII 4 भाँपि देल.

XXX 4 घर for घन.

6 भनहिँ for भनहिँ.

XXXI 1 मोरि.

3 कठ.

XXXV 3 चकोर for चकवा.

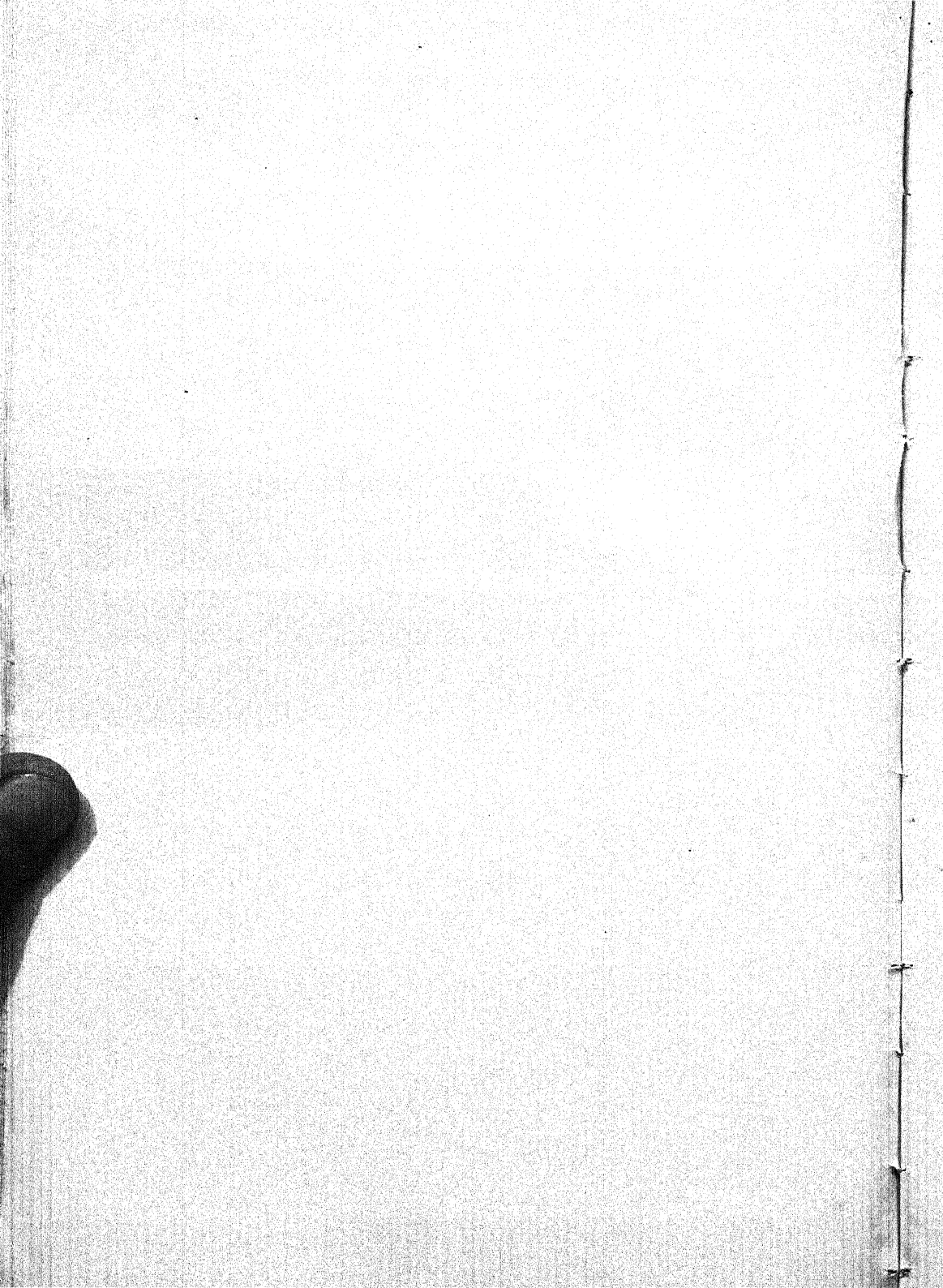
XXXVI 4 तैछो for तइछो.

XXXIX 5 अवरोख for अवरोखे.

6 दशे.

XL 4 दशे.

7 तैछो for तैछो.



*Title of 7th chapter : READ ७ FOR ६.*

|       |   |              |
|-------|---|--------------|
| XLII  | 3 | read गुनहिं. |
| XLIII | 4 | एहनि.        |
|       | 6 | ओतहि.        |
| XLIV  | 5 | साध for साथ. |
| XLV   | 1 | से for सै.   |
|       | 2 | वज्जत.       |
|       | 4 | अनुतापक.     |

*Title of 8th chapter : READ ८ FOR ७.*

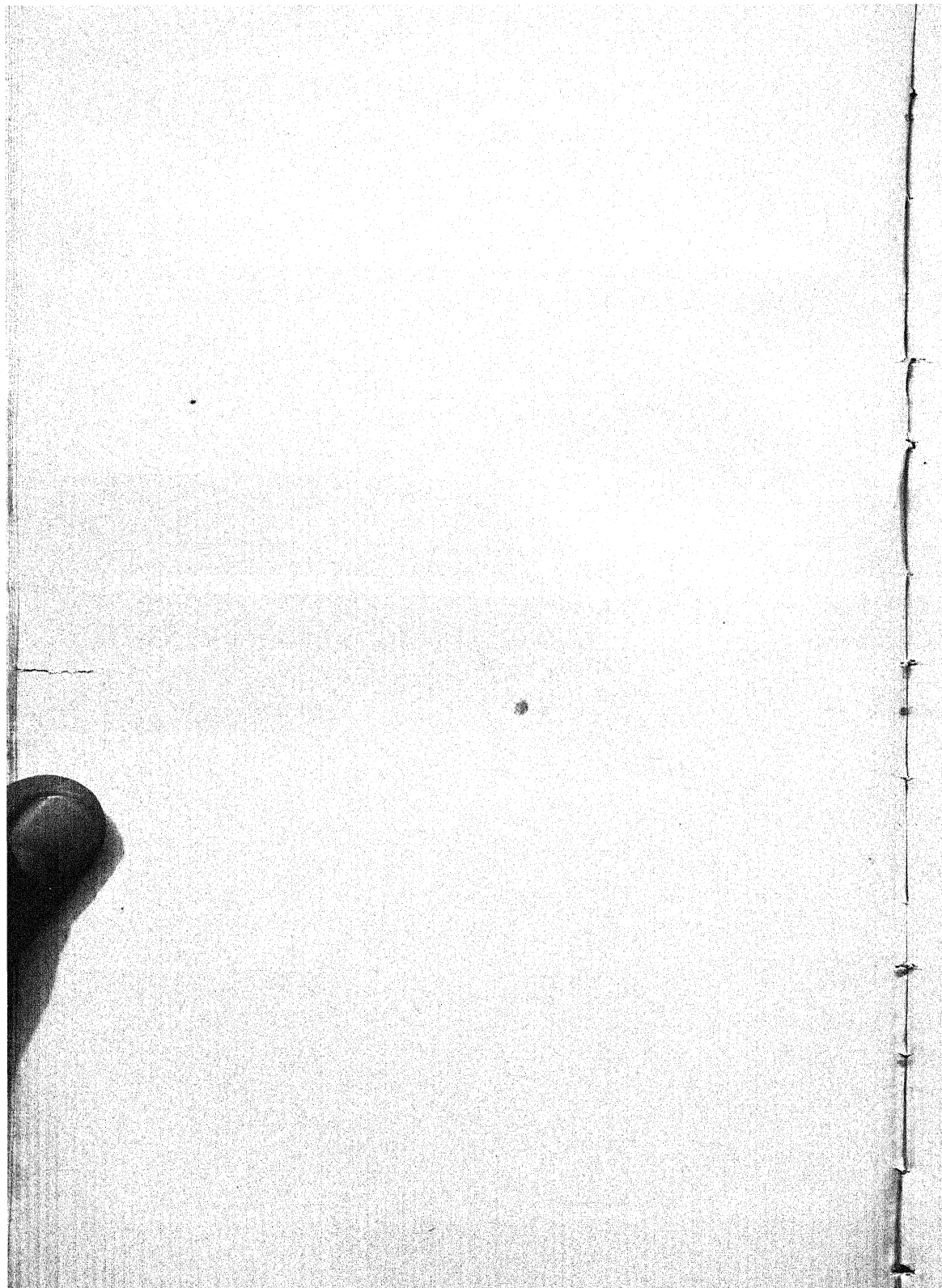
|        |   |                                                                                                                      |
|--------|---|----------------------------------------------------------------------------------------------------------------------|
| XLVIII | 1 | read पिरौति.                                                                                                         |
|        | 4 | केओ is almost certainly incorrect for सिकिओ (cf. XLVII, 4). केओ which always has both syllables short will not scan. |
| LIII   | 1 | read गेओने for ज्ञान.                                                                                                |
| LVIII  | 4 | आनक दुख के आन.                                                                                                       |
| LXI    | 5 | नव.                                                                                                                  |
| LXIII  | 7 | नवो, नवो, पराने.                                                                                                     |
| LXV    | 4 | पुख.                                                                                                                 |
| LXVI   | 1 | गेला for गेलाह.                                                                                                      |
|        | 2 | परतौति, मेला.                                                                                                        |
|        | 5 | १ for २.                                                                                                             |
| LXVII  | 5 | होए is required for हो, by metre.                                                                                    |
| LXIX   | 1 | This line will not scan. The insertion of हम after लता would complete the metre, but has no authority.               |
|        | 4 | read पड़ for अड़.                                                                                                    |
|        | 8 | कठि.                                                                                                                 |
| LXX    | 5 | भिंंगुर.                                                                                                             |
| LXXII  | 5 | सन्सय.                                                                                                               |
| LXXIII | 3 | हसरि.                                                                                                                |
| LXXIV  | 4 | निशासे.                                                                                                              |
| LXXV   | 1 | परवस.                                                                                                                |
|        | 4 | मेटाबिअ.                                                                                                             |
|        | 8 | This line barely scans.                                                                                              |

*Title of 9th chapter : READ ९ FOR ८.*

|        |   |           |
|--------|---|-----------|
| LXXVII | 2 | read चौर. |
|        | 3 | चिर.      |

*Title of 10th chapter : READ १० FOR ९.*

|       |   |                                                                                                    |
|-------|---|----------------------------------------------------------------------------------------------------|
| LXXIX |   | The metre of this song is hopeless : it may (by a little forcing) be classed as a <i>Thumari</i> . |
|       | 4 | read के.                                                                                           |



|        |   |                       |
|--------|---|-----------------------|
| LXXX   | 3 | घनिक विद्योगे, संसार. |
| LXXXI  | 4 | कैकर <i>for</i> ककर.  |
|        | 8 | सहे <i>for</i> सहय.   |
| LXXXII | 1 | देखि लगइहि.           |
|        | 6 | चढ़ावयि.              |

*Translation.*

- Song 14 9 read 'and she hath stretched her brows like a bow.'  
 16 footnote 27, read Yaśodā; 29, Sitā.  
 22 4 footnote||, read नहिं.  
 23 2 read Murāri.  
 28 5 omit marks of quotation, and read 'she' for 'I,' and 'her,' for 'my.'  
 38 4 & 5 read shoreless *for* fathomless.  
 39 6 The translation is that of the paṇḍits, and was the best I could get. I have since found that कौहकौहएल means 'very angry,' and that the whole line may be translated 'the bees rushed forth very angrily, and stung my lips': compare other words of the same form दनदनाएल, घनघनाएल, चलचलाएल, &c.  
 Title of 7th chapter: read VII *for* VI.  
 XLIII 10 read rejoice *for* feast.  
 Title of 8th chapter: read VIII *for* VII.  
 LXIX 8 read rejoice *for* feast.  
 LXXIII 1 read second half, 'thou laidst the life of thy soul before it.'  
 Title of 9th chapter: read IX *for* VIII.  
 Title of 10th chapter: read X *for* IX.

*Harkhnaṭh, Text.*

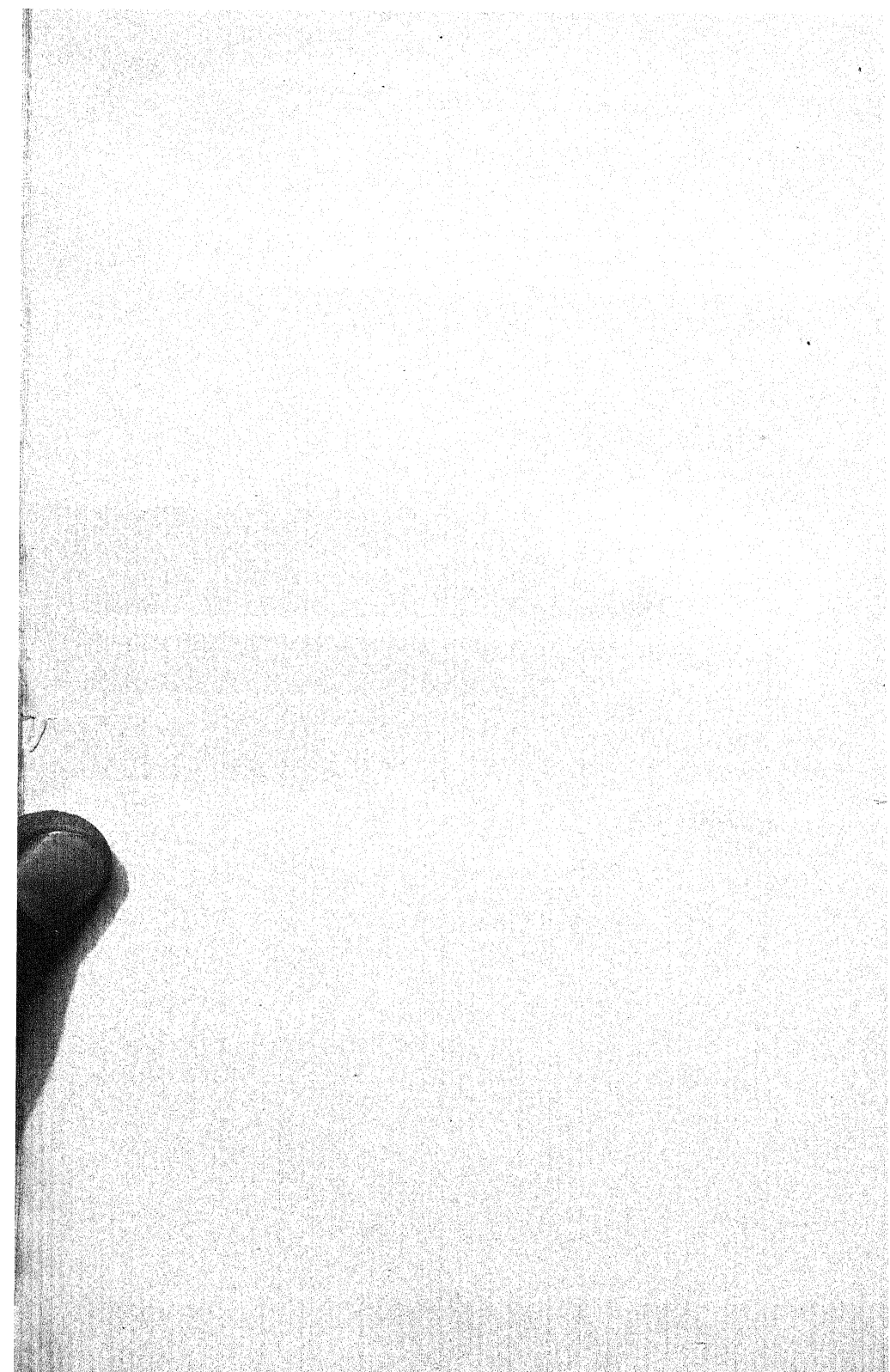
- II 10 & III 10 read मन दय *for* मनदय.  
 V 2 देखइति.  
 6 बिशेषे.  
 VI 6 खंजन *for* 'जन.  
 XI 11 मन दय *for* मनदय.  
 XII 7 सरसय.  
 XIII 6 & XIV 6 मन दय.

*Vocabulary.*

In the vocabulary, verbal roots ending in आ, which form the Past Part. in ओल, are given with a final व; thus, उठाव, Past Part. उठाओल; but अघा, Past Part. अघाएल, see gram. § 167 add.

Art. अगताएव read अगताएव.

अघाव read अघा, v. n, to be satiated, disgusted.



- Art. अचरा add 'अचरा is generally used as an oblique form of आँचर'.  
 अभेला read अभेला.  
 अहि omit 'used only in this form,' and add, 'see हो.'  
 आ read आवत for अवत.  
 आड़ should be आड़ि.  
 उपट, add 'to rise'.  
 ओभराव read ओभरा.  
 औषाव read औषा.  
 कनहा read मँ for म.  
 करिका read करिका, and not कारका.  
 काड़ावना read काड़ा बनाव.  
 किछिओ, add 'or किछुओ'.  
 कोह and कोहा (2), omit these articles and substitute 'कोहकोहाएल  
 adj. very angry,' see erratum to trans. of Vid. XXXIX, 6.  
 गंगा read LXXVIII.  
 गराएव, read गरासव.  
 गराव read गरास instead of गराव.  
 चित read पड़ instead of पड़व.  
 जन add 'जना is usually used in a plural sense'.  
 जौरि read रँडन.  
 ठाँठ read 'the throat', instead of 'the bill of a bird.'  
 दड़िनी read आमिल.  
 दिअ (2) read दिआ instead of दिअ.  
 बँश read बँस, वन्स.  
 बड़ read बड़, not वड़.  
 भाखा read भाखा, not भ खा.  
 मँ for 'cf. हमरि LXIII, 3' read 'cf. हमरि LXXIII 3.'
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